







Current address of [a]

<https://archive.org/details/ConstructingAVisualRhetoricInCyberDrawingAMorphologyOfArtDis/course>

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Type constructing a visual rhetoric

Texts

Cyber drawing philosophy

<https://archive.org/details/MorphologiesOfVerbalVisualSpaceCollectivePoetic>

large file prep for DRN article (did not show-use below address)

<https://ia902607.us.archive.org/39/items/MorphologiesOfVerbalVisualSpaceCollective2/Morphologies%20of%20Verbal%20Visual%20Space%20Collective%20.pdf>

<https://ia902609.us.archive.org/26/items/AnArtistsConjecturesAndSimulacra/An%20Artist%27s%20Conjectures%20and%20Simulacra.pdf>

An Artist's Conjectures and Simulacra : notes for DRN Articles

<https://ia902609.us.archive.org/26/items/AnArtistsConjecturesAndSimulacra/An%20Artist%27s%20Conjectures%20and%20Simulacra.pdf>

model for DRN

<https://ia902604.us.archive.org/15/items/TerratologicalMappinsAndSimulacraOfDeterritorialisation/Terratological%20Mappins%20and%20Simulacra%20of%20Deterritorialisation.pdf>

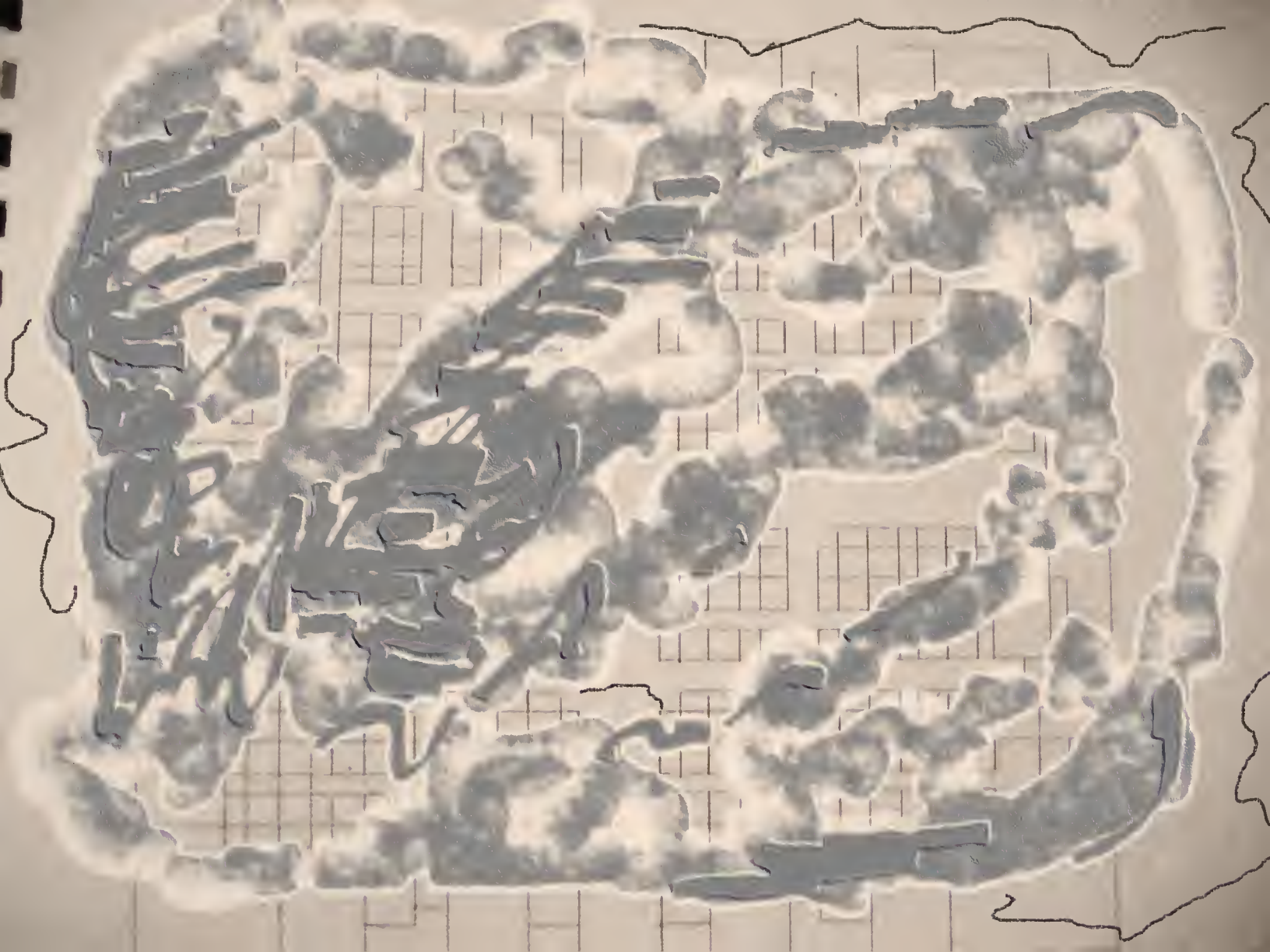
- 591 drawings

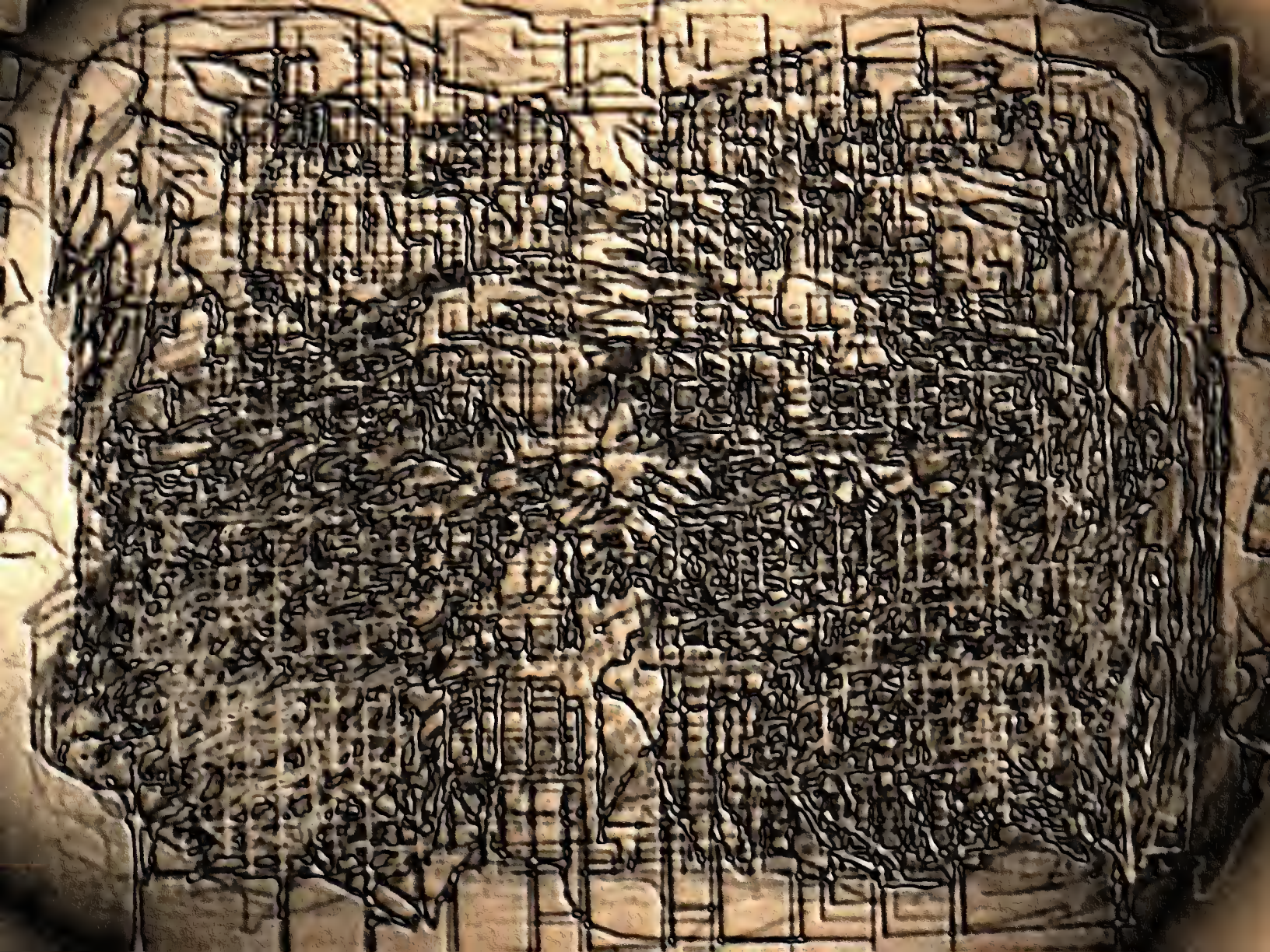
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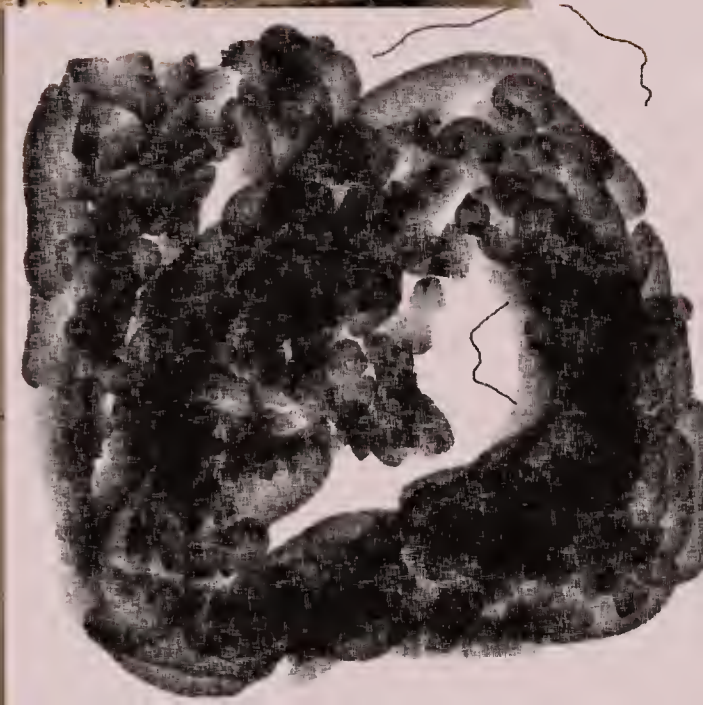
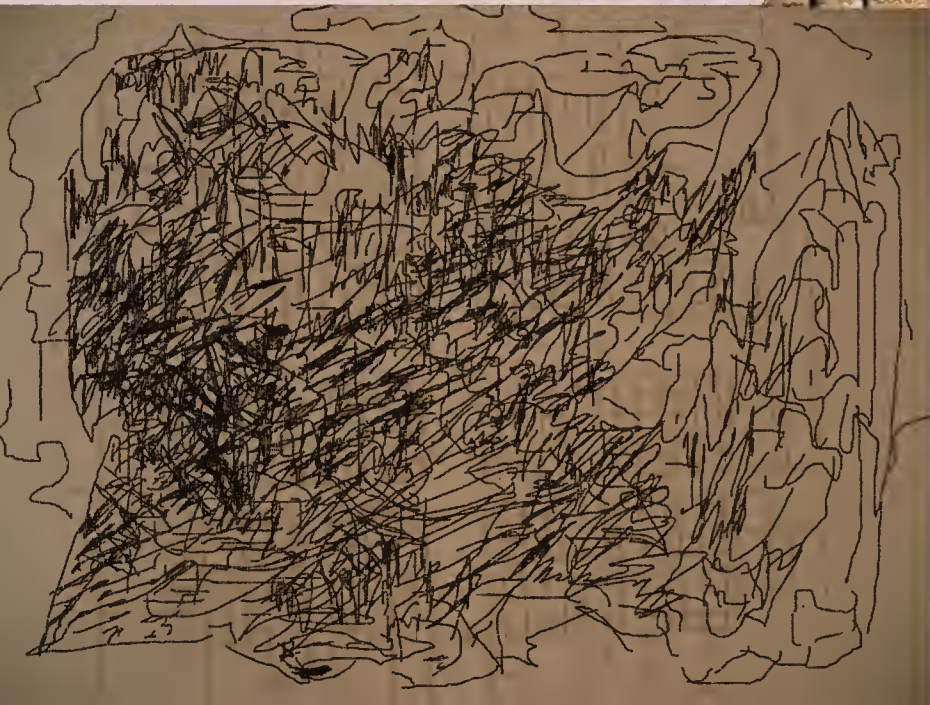




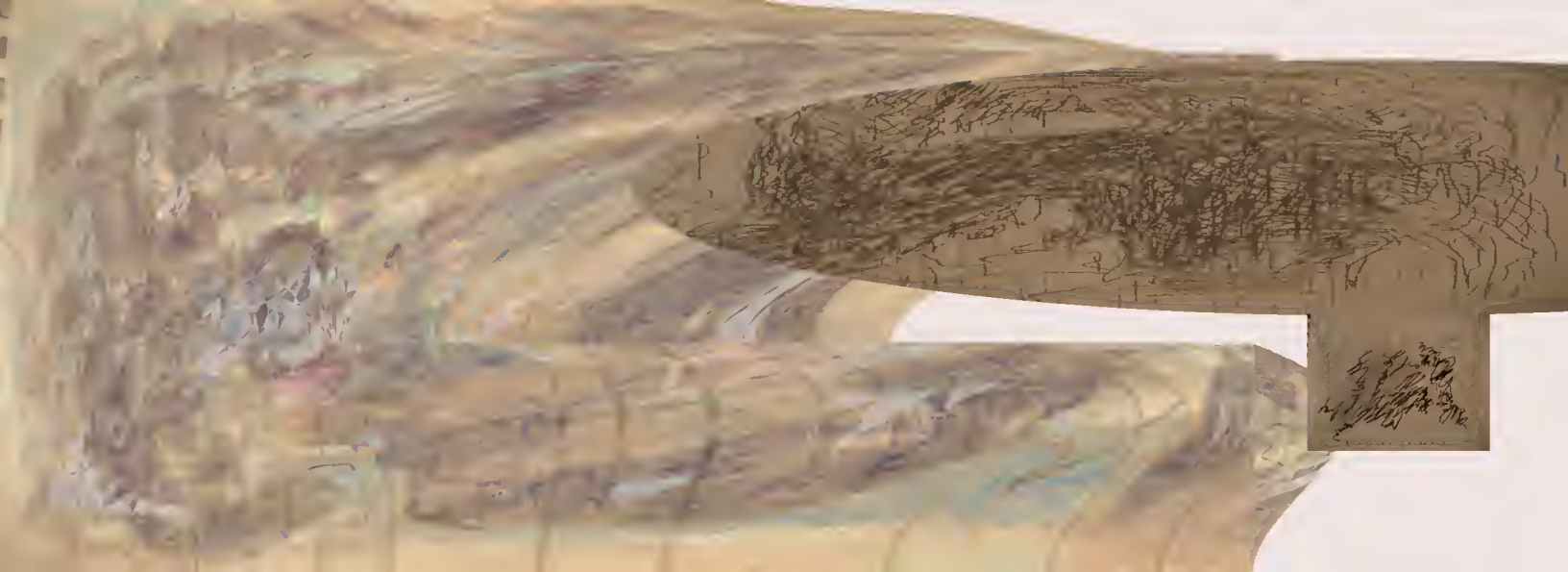


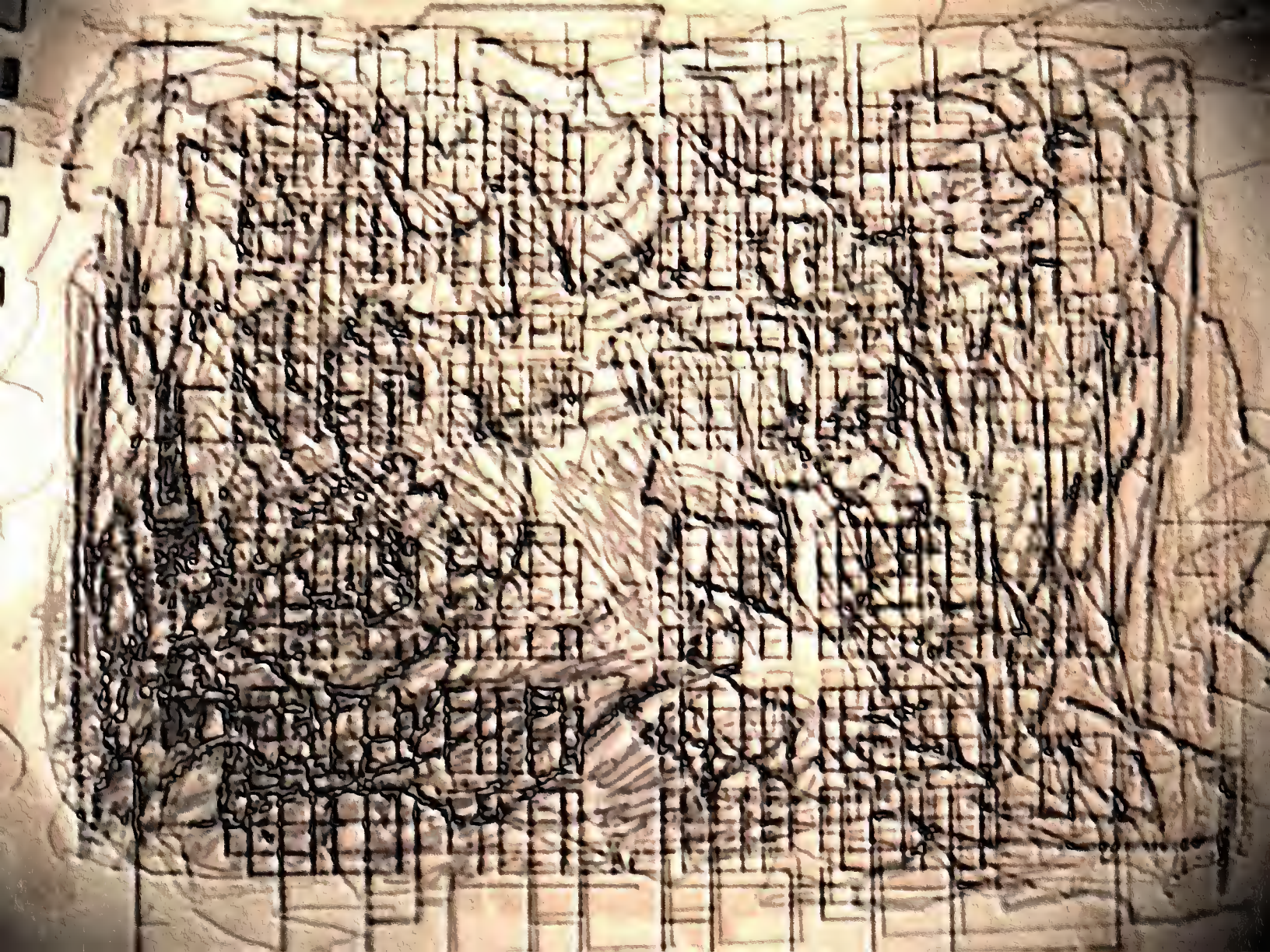










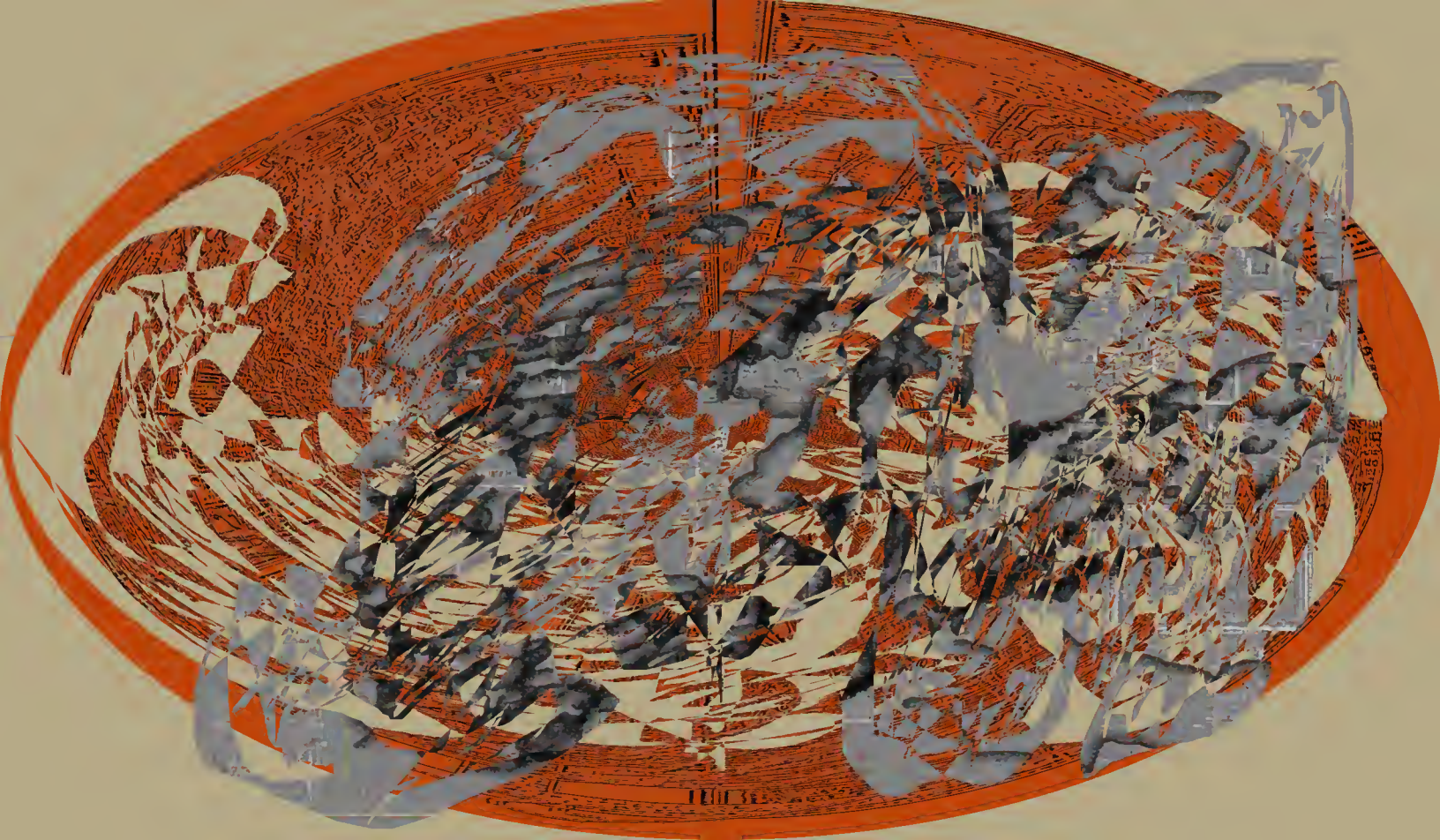


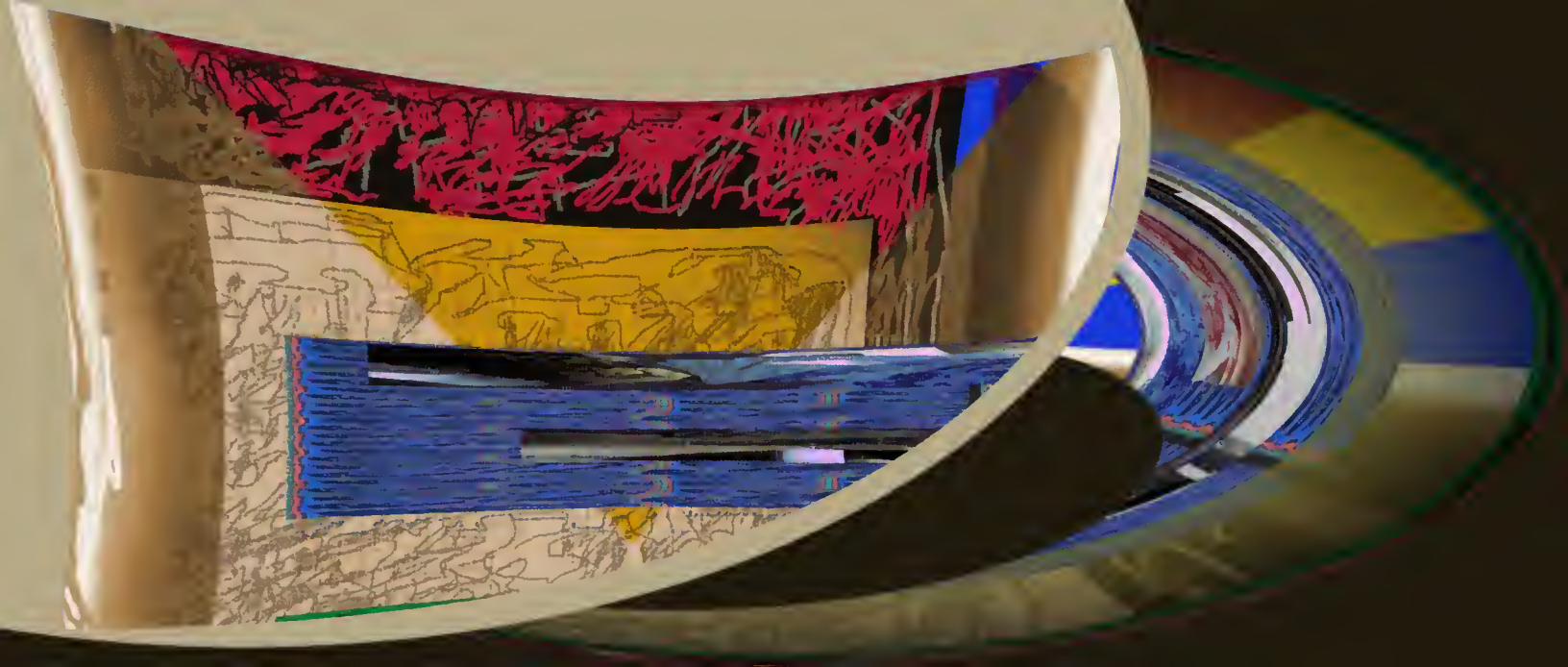




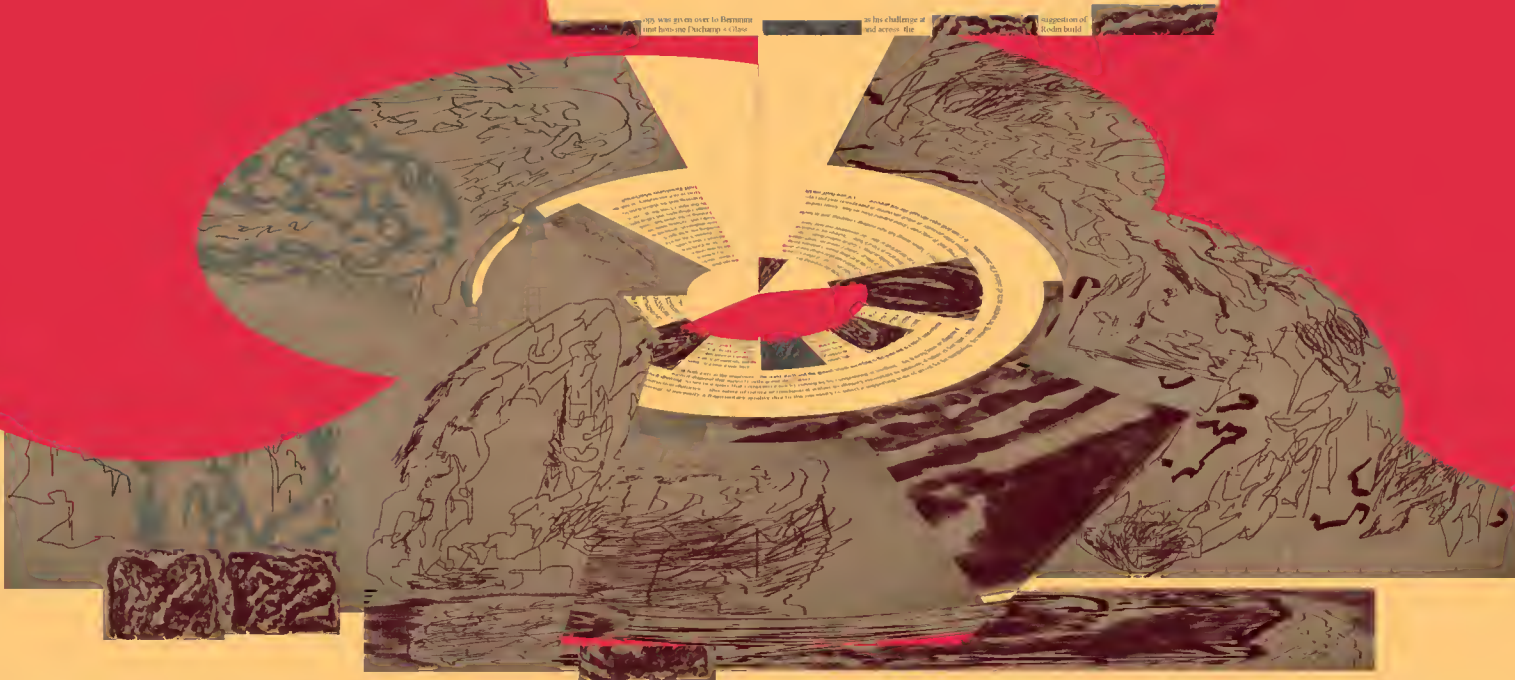












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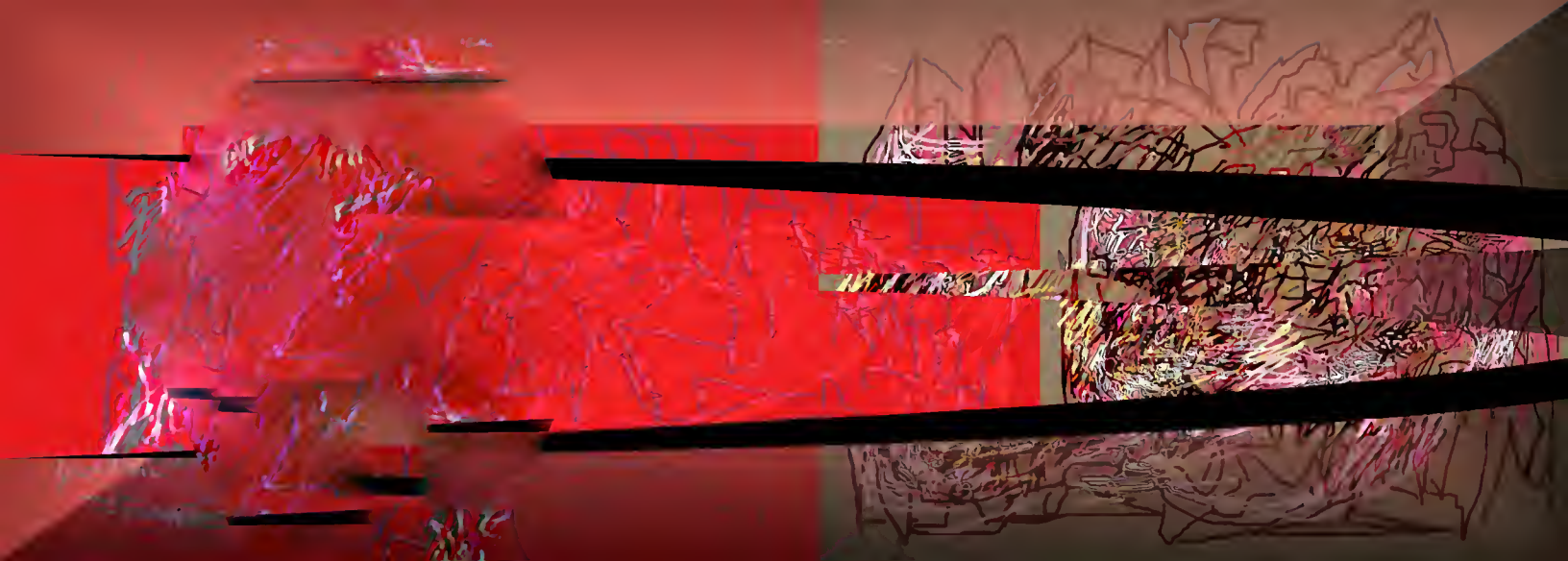
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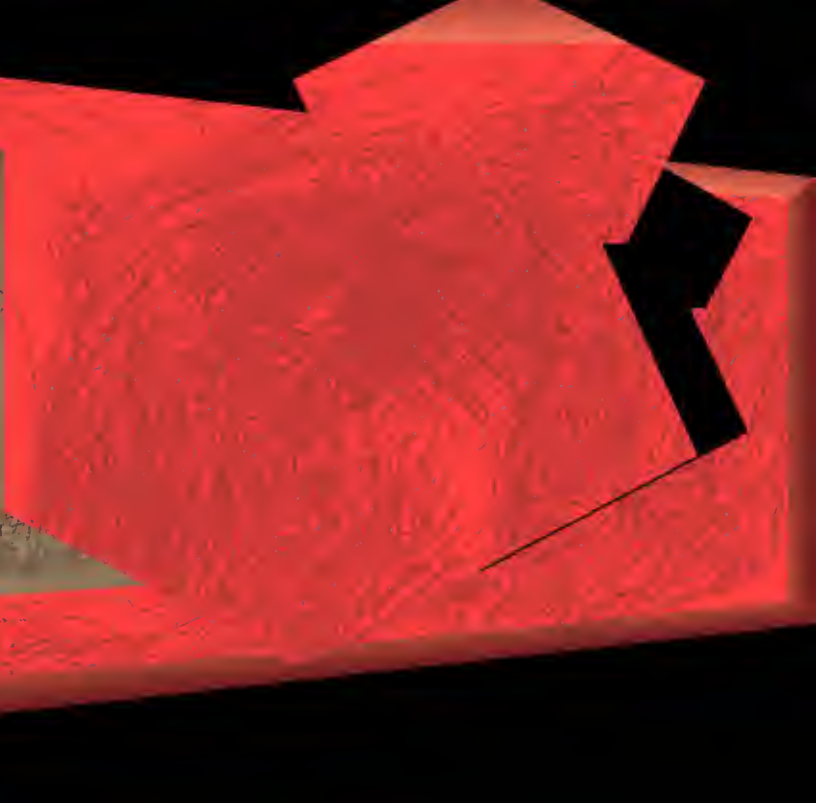
suggestion of
Rodin build

18th century architecture
The architecture of the 18th century was a period of great change and innovation. It was a time when the classical style was revived and combined with new ideas and techniques. The result was a new style of architecture that was both elegant and functional. This style was used in a wide range of buildings, from churches and palaces to houses and public buildings. The 18th century was a time of great achievement in architecture, and it is a style that continues to inspire architects today.

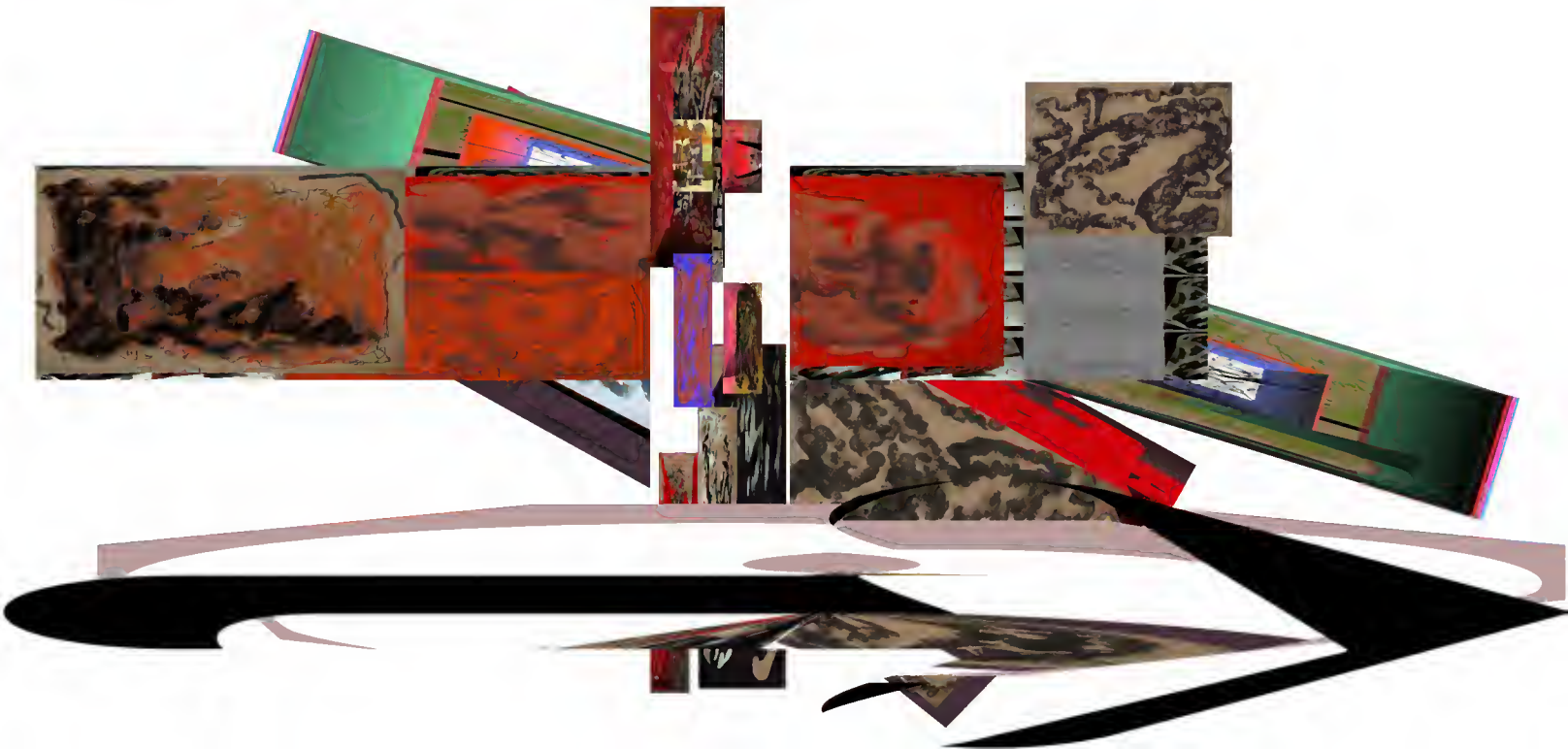
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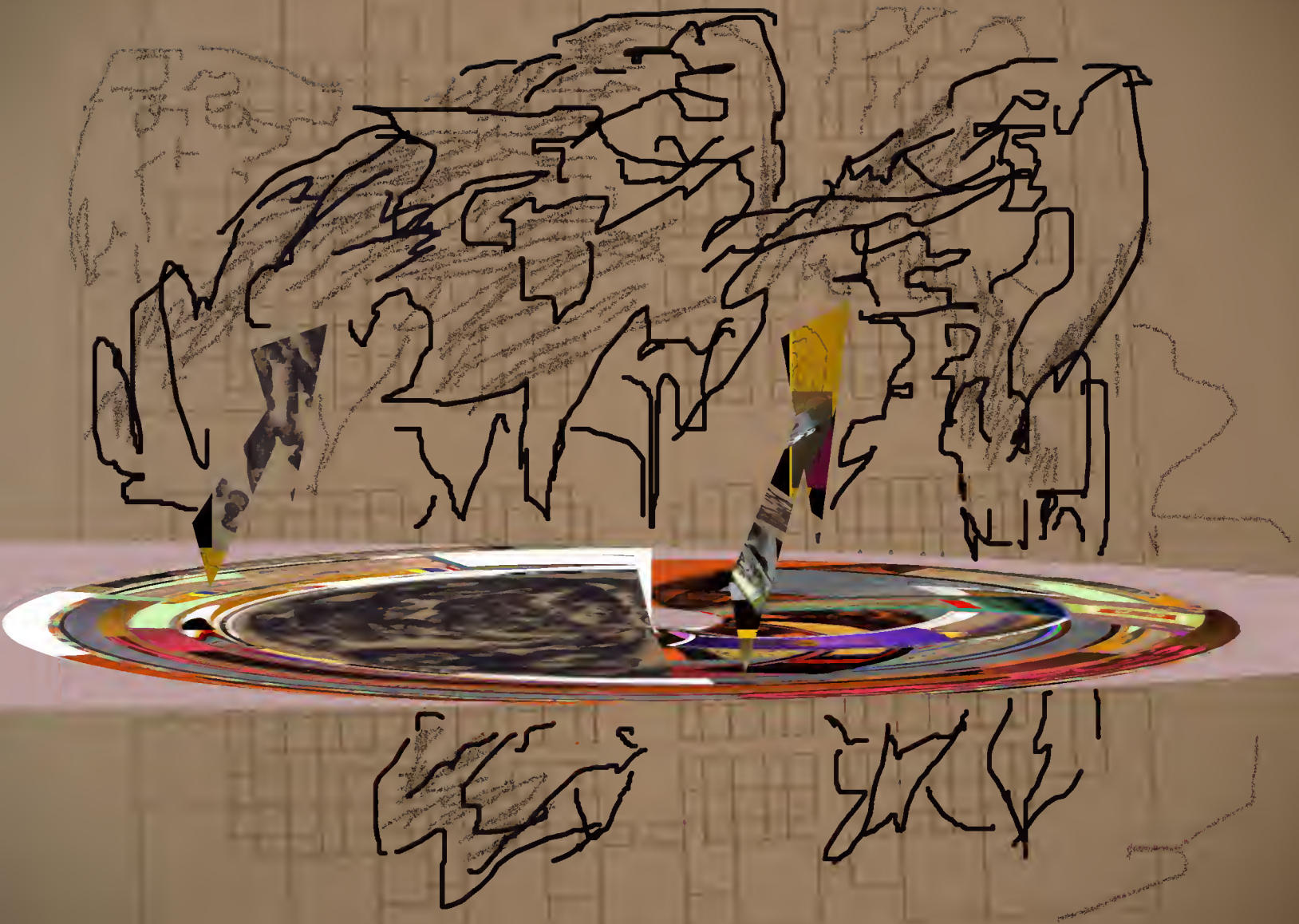








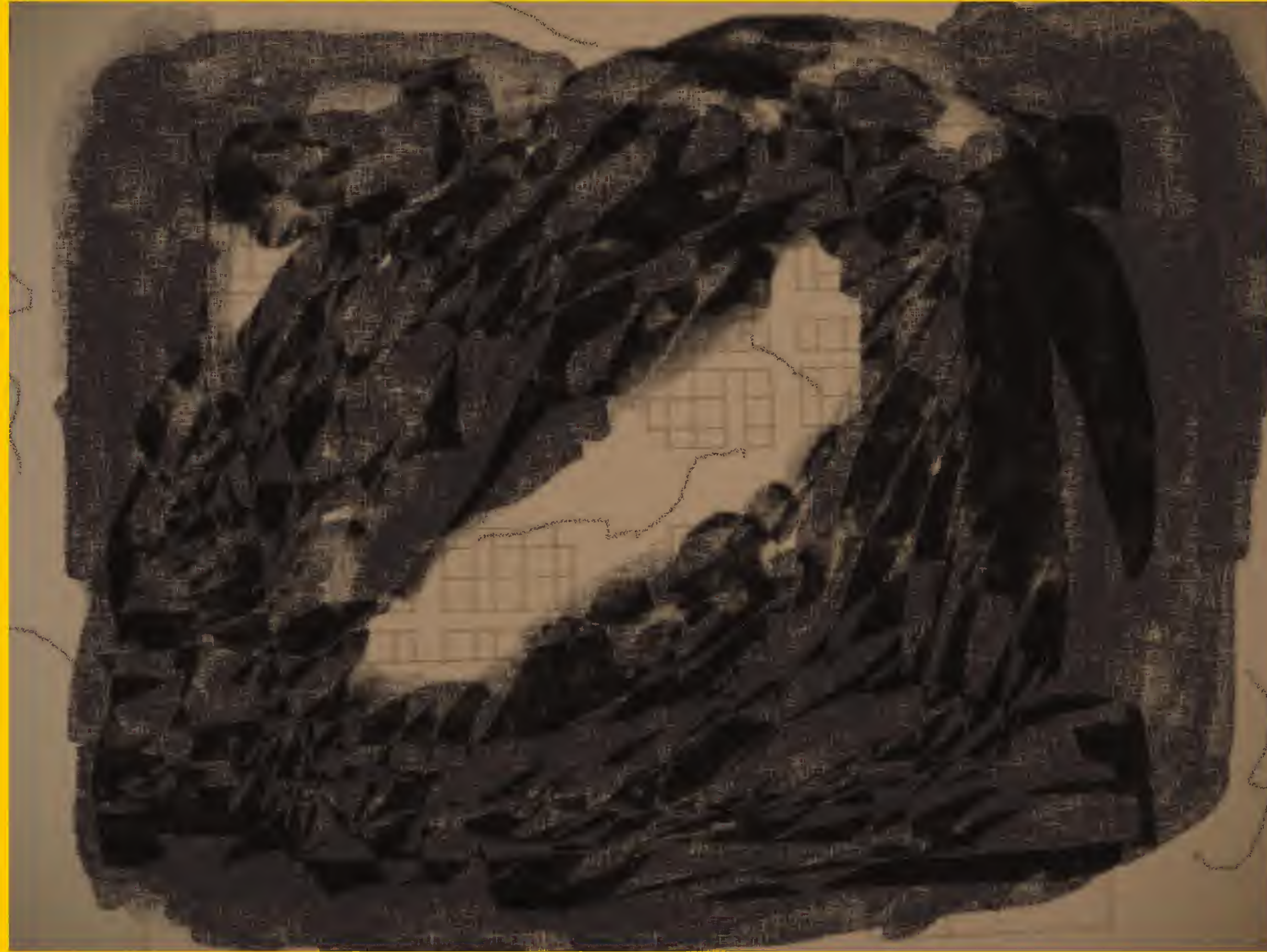








Topology
Topography
Morphology
Ethos
Pathos



Fabulae
Palimpsest

Drawing Visual Verbal Space 1

Tableau

Terratological

Zero and Chance

Lean To

Metatropic Hyperbolic

Ennallage



Extended Fragment

Drawing visual verbal space 10

Metamorphosis
Configuration

Representation



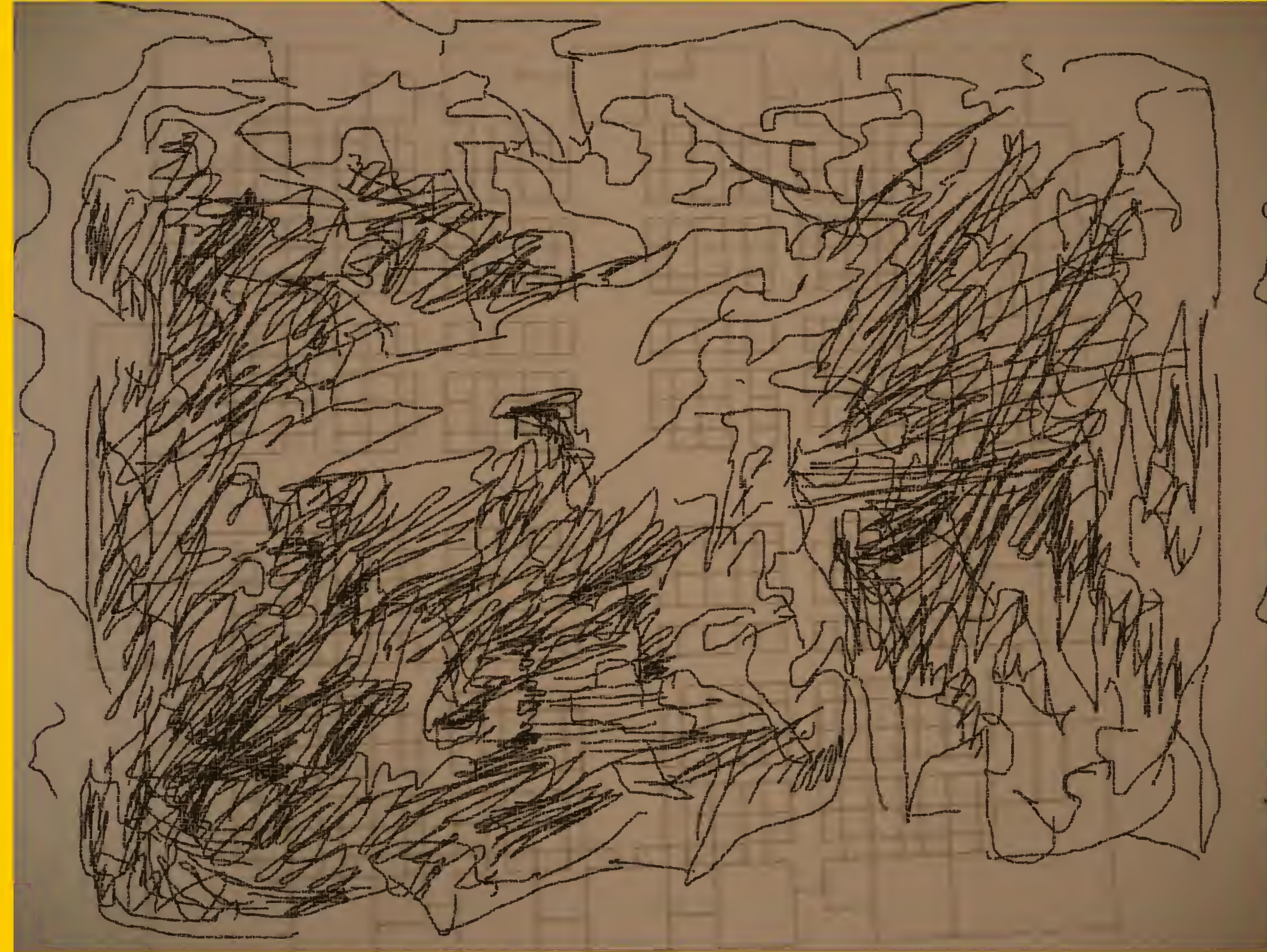
Chimera In Camera

Drawing Visual Verbal Space 2

Hermes & The
Hermeneutical

Interpellation

Interpollation



Marl Fiore

Drawing Visual Verbal Space 3

Syllepsis
Abracciari
Trace
Rhizome

Apophatic Mirror

Chiasme



Mirrorim

Drawing Visual Verbal Space 4

Chain of Signifiers

Objective –subjective Transpose

Matheme

Mood mode Signifier

Contingency
Transgression

Spatial layering/synecdoche



Buoyant
Cima

Drawing Visual- Verbal Space 5

Nominal

Phenomenological

Metonym

Mood

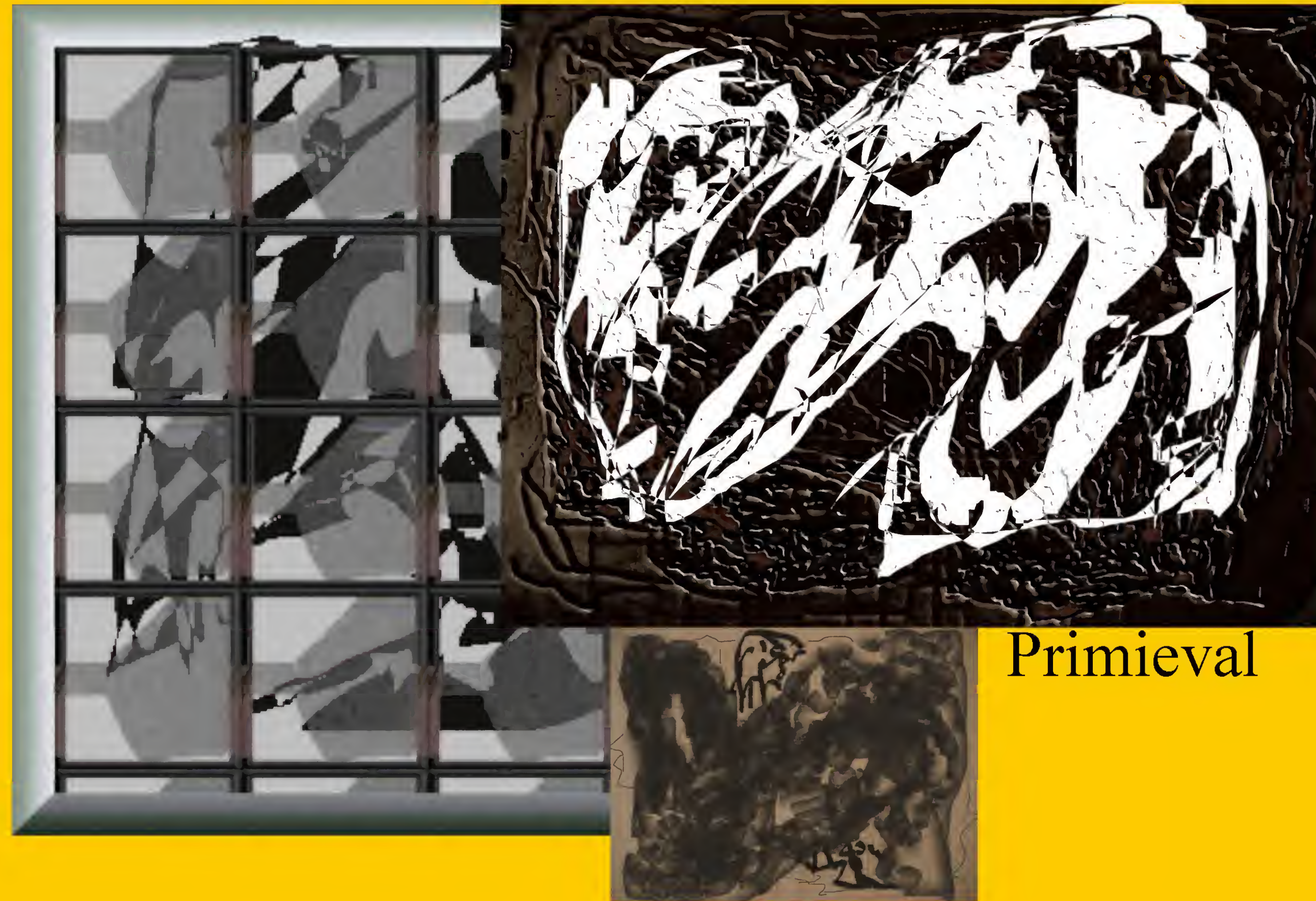


Mode

Staging

Framing

Dimensional Allegory



Primieval

Chaos

Drawing visual verbal space 6

Drawing Verbal vi

Visual Space 7

Balduccin

7

Trope

Entropy

Guage

Language

Transference

Overdetermi-
nation

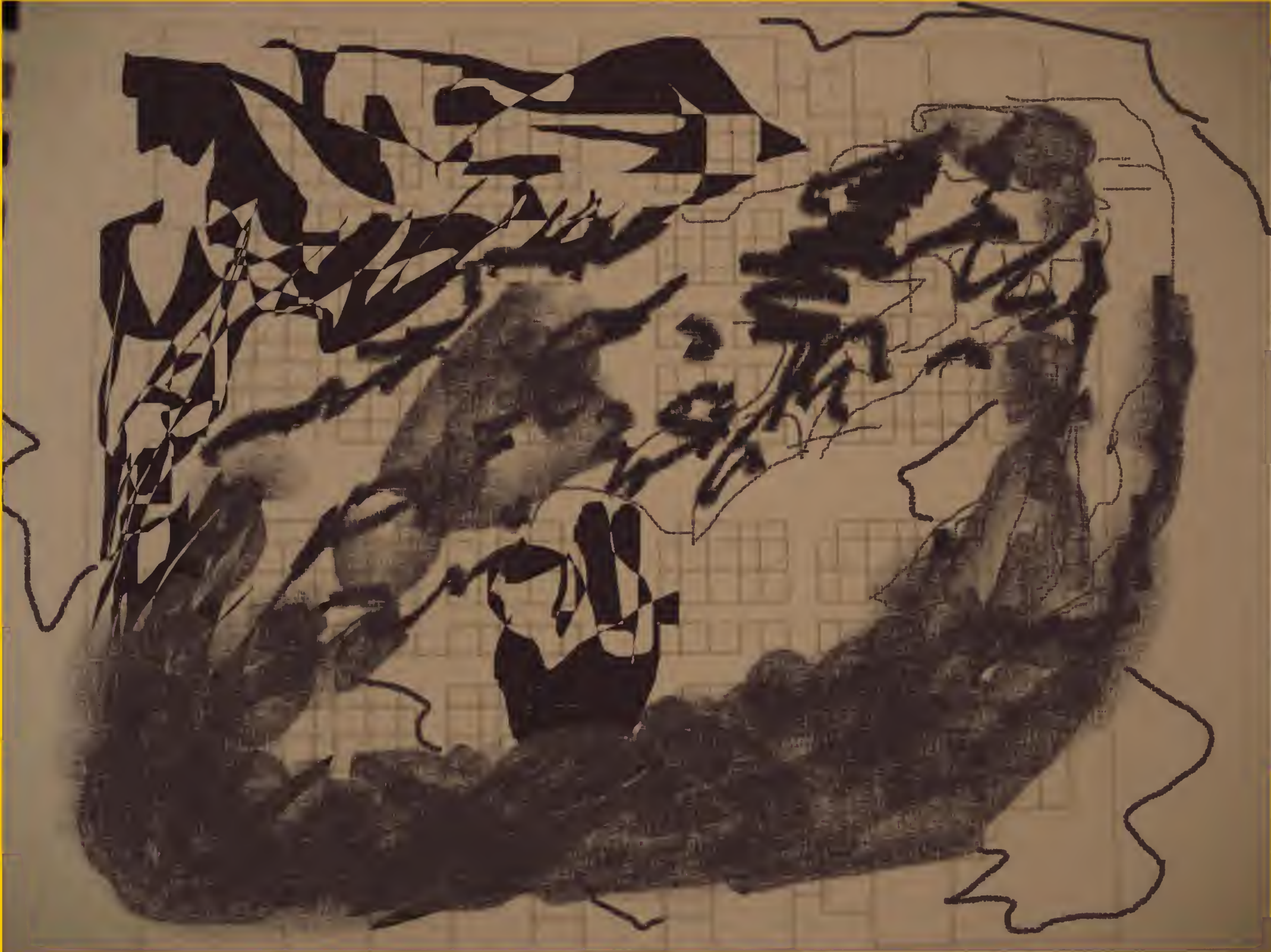
Slippage

Torus

Thrownness

Drawing visual verbal space 8

Analyzing the Ambassadors



Simulcrae

Psychological colloids

Neologism

Trauma

Indices

Antinomy

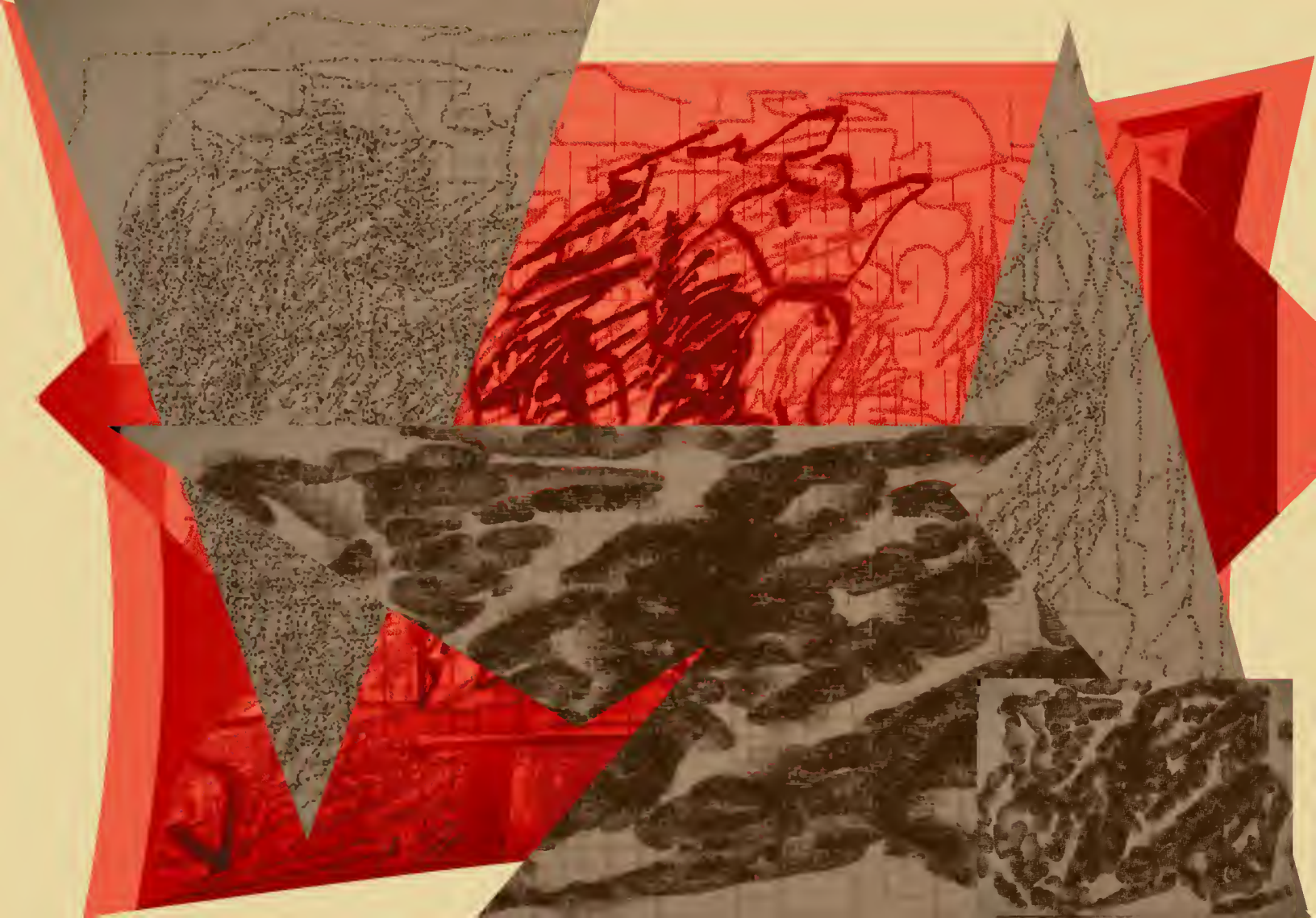
Model/facultative testing



Drawing verbal visual
space 9

Paragone Again



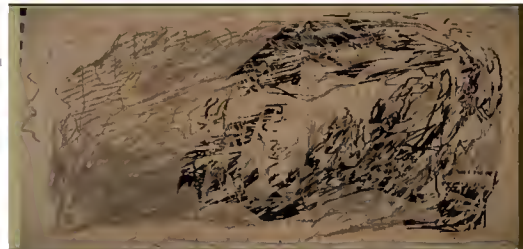
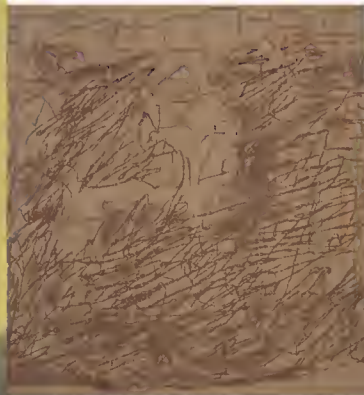




It would be interesting to study families that are multi-lingual. The languages in that instance are absorbed as a unity. If one learns a language that is a unity. However Pidgins (such as French, which is a pidgin or creole of Latin) are examining a second language to another in order to learn it when I learn Cambodian some their sounds are more like I and some more G, I have to get my bearings. Similarly the term "double hermeneutic" (hermeneutic means examining texts) refers to a distinction between the hard sciences and sciences in that the study of chemicals (for example does not alter the chemicals or the objects studied if one can put the Huysonian aside for a moment. Social studies on the other hand do alter that which is studied. The value of rhetorics, likewise, is to identify through the different levels of approach and usage how language is gauged. The term, implies this. Language and gauge relates to a pledge or direction, an intent. In this way a multidisciplinary context is established.

of rhetoric is established

multiplicity of views



single
compared
the vocal
principle
language
The value

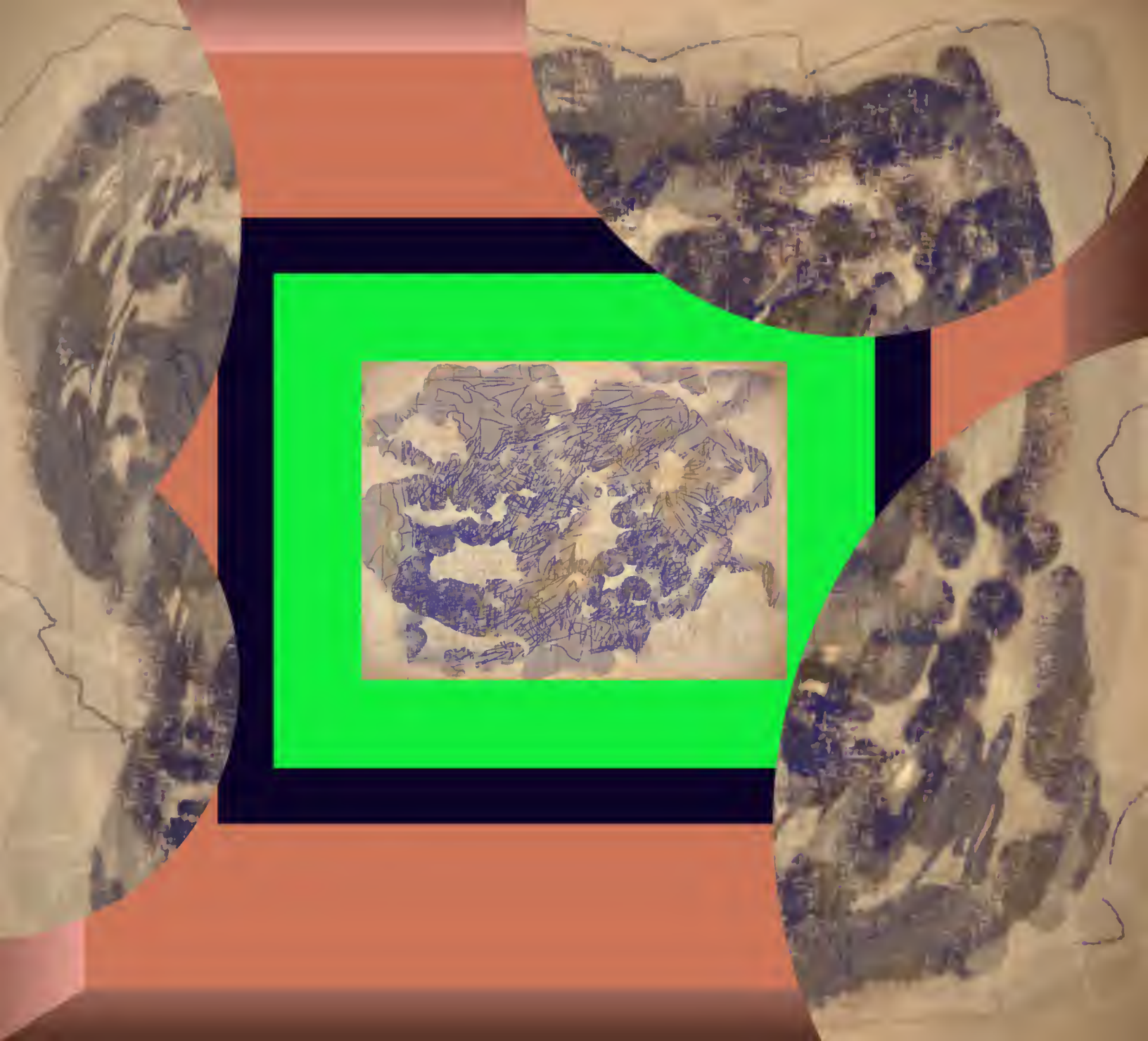
contexts that invite a multidis-
ciplinary analysis.
the Huyserman principle what
the idea that objects are altered
refers to that fact that an
ly that which the senses con-

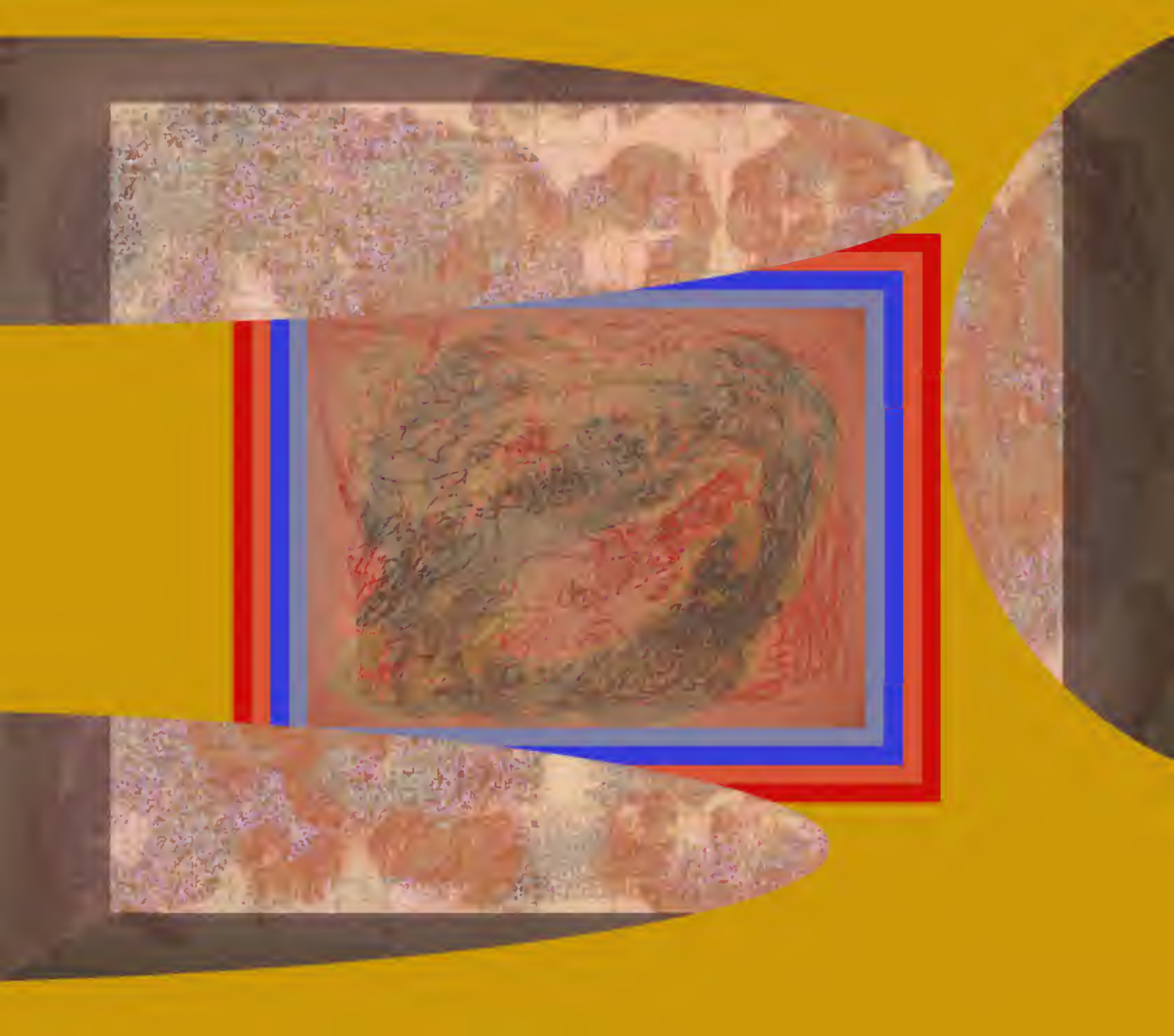
rise of meaning which in turn creates the "object"

xts for analysis. light can be studied by its color chance. or alternately, by
mode of the recent studies towards gravitational waves.
irical term. essentially a syllogism...

The drawings below show a morphological version of this idea. the morphology of the dry point that wet paper is pulled into the grooves of a
plate with cut lines which receive and release the paper and since ink has been rubbed in the grooves these inverted forms extruded. In the cyber realm I have related this through the capacity of
the hardware to create marks behind and in front of each other. The rhetoric thus is that of "transparency"









..... IChing Etch-
ings:

Movement

Mind

Matter

Collective Mass

;line of approach

Plane of consciousness

Point of View

Elasticity of logic

Plasticity of language

Vectors of transference

Embedded context

Embodied form

Experience

Subconscious

Pre conscious

Trope

Entropy

Aporia

Semiotic niche

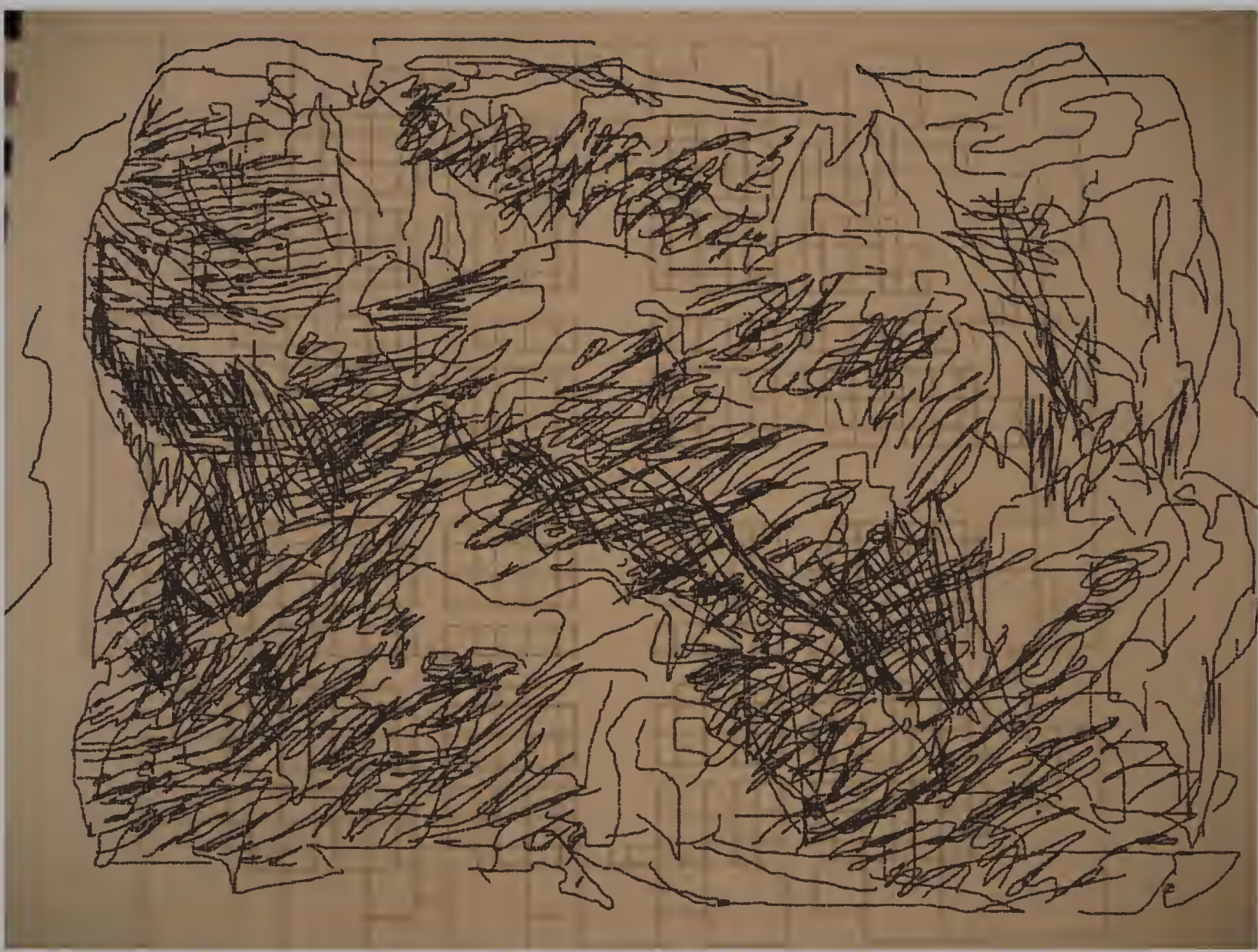
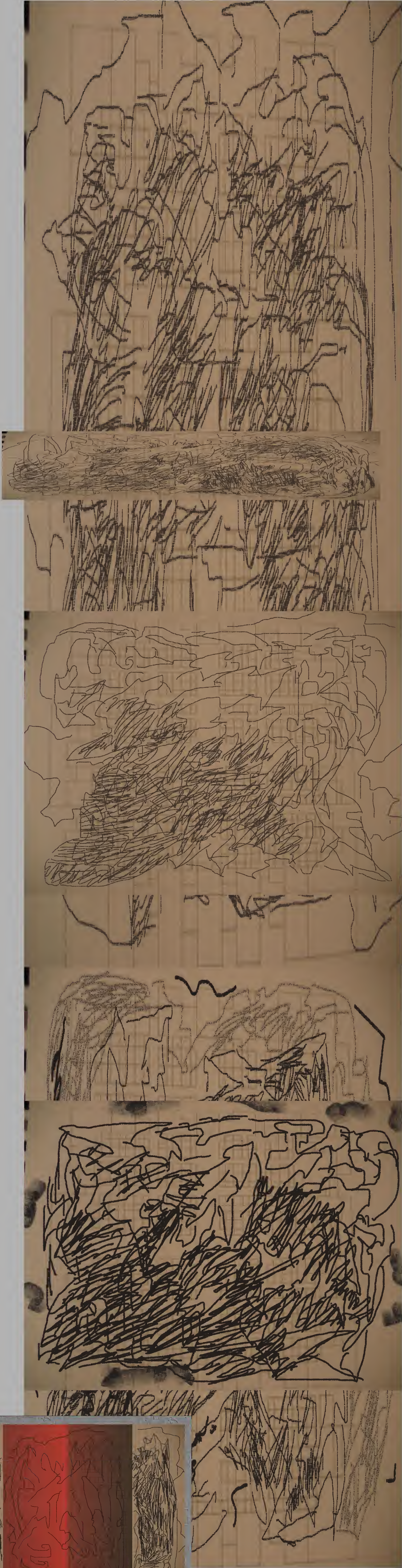
Experience

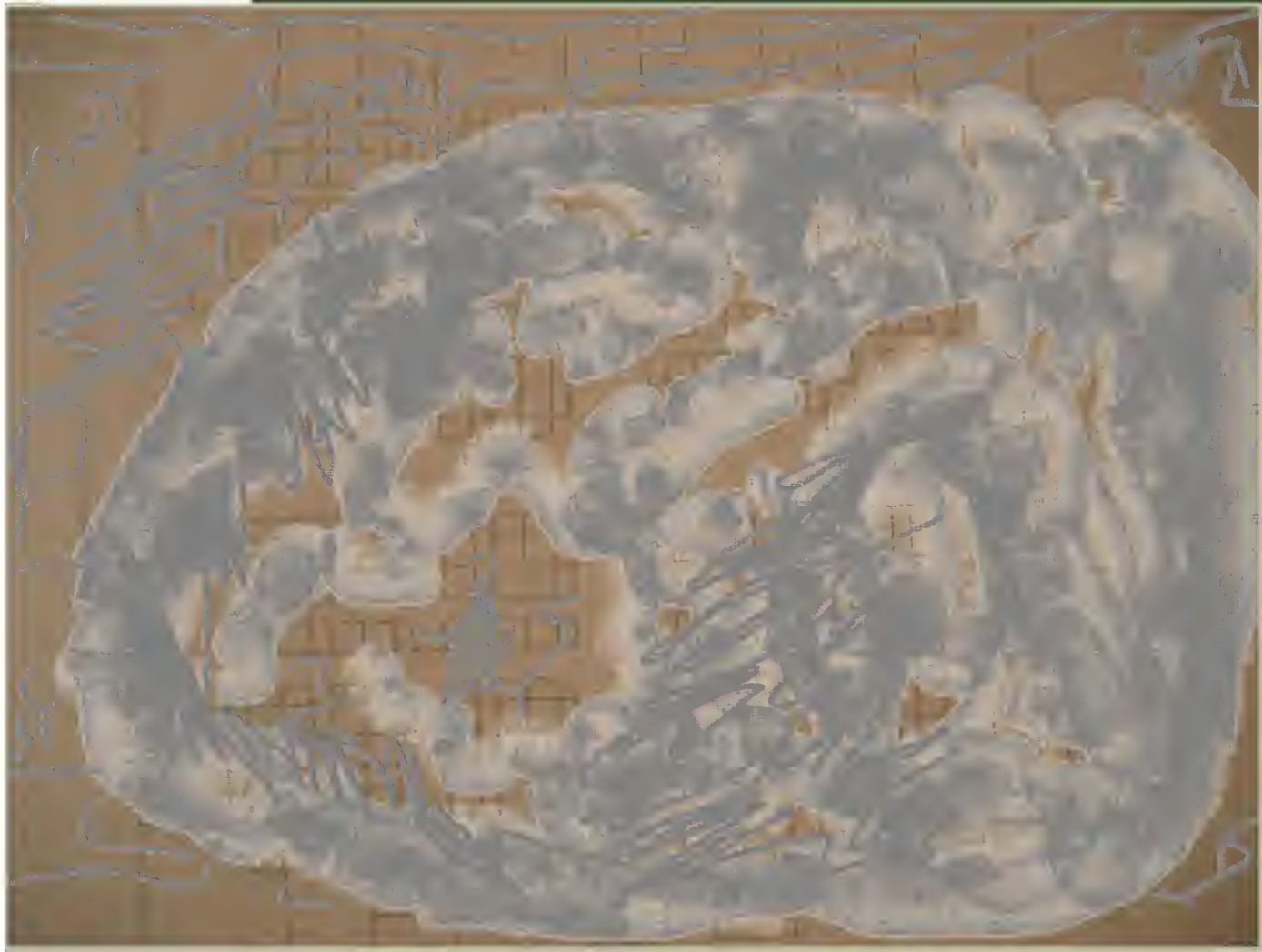
Consciousness

Enantiomorphic

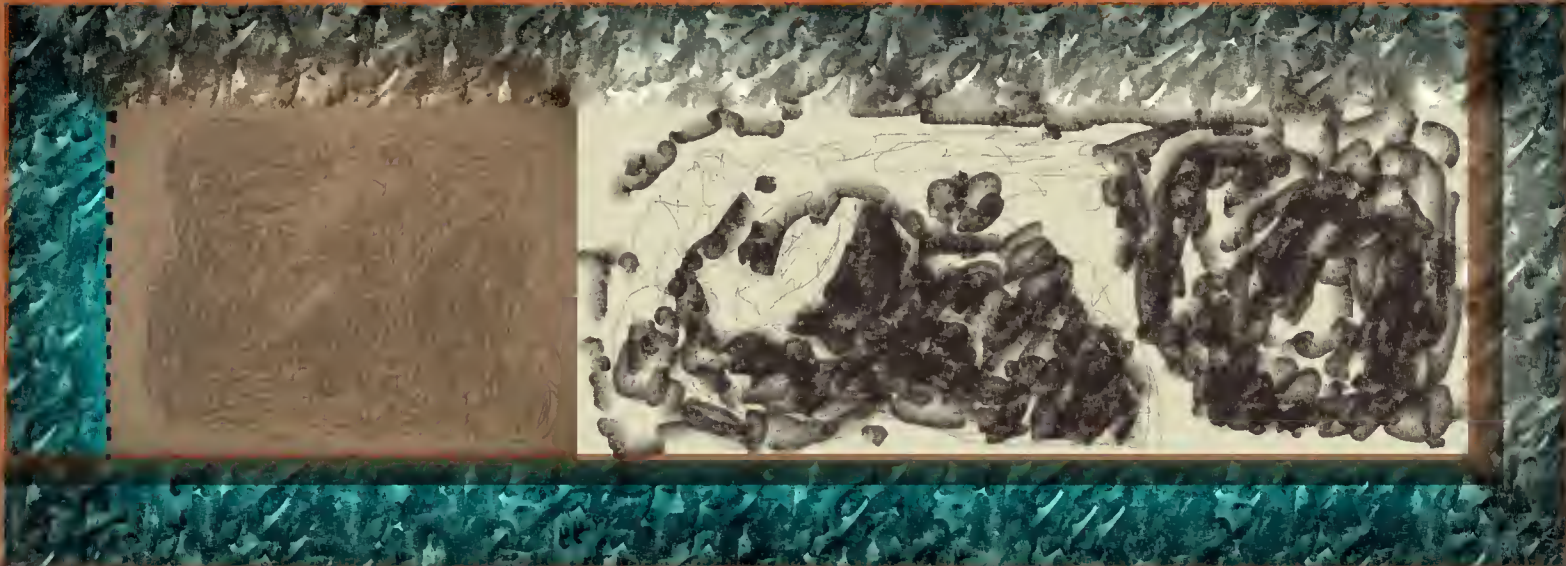
Representation

Configuration







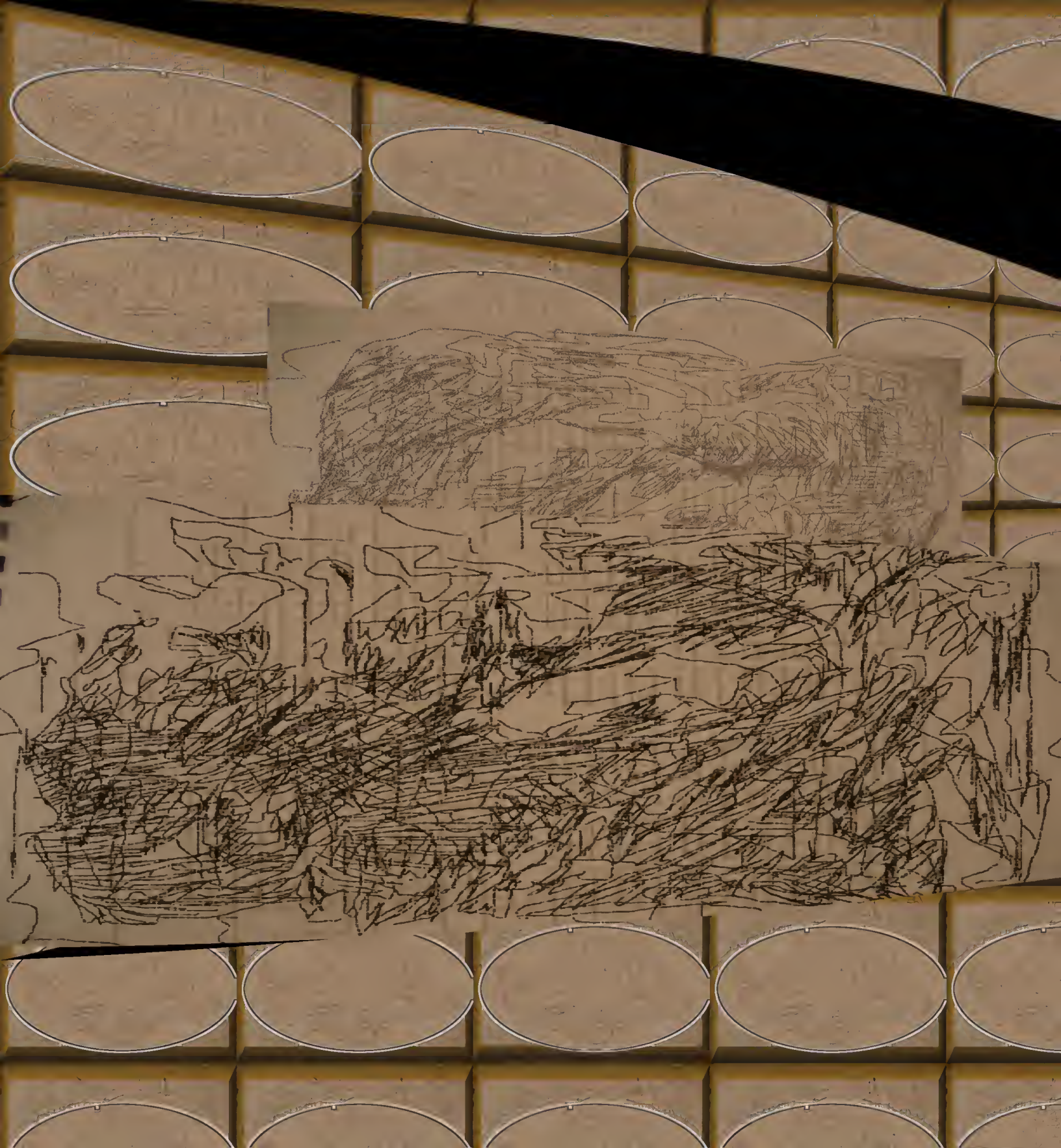




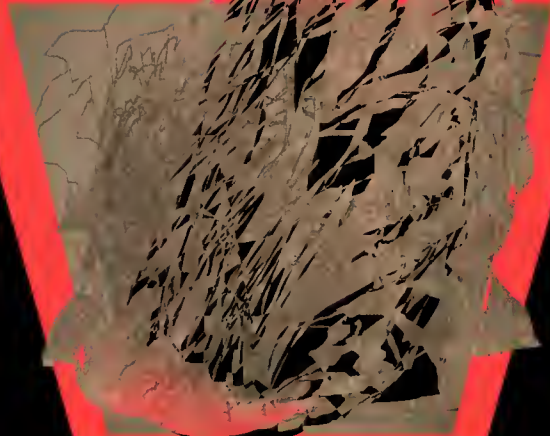


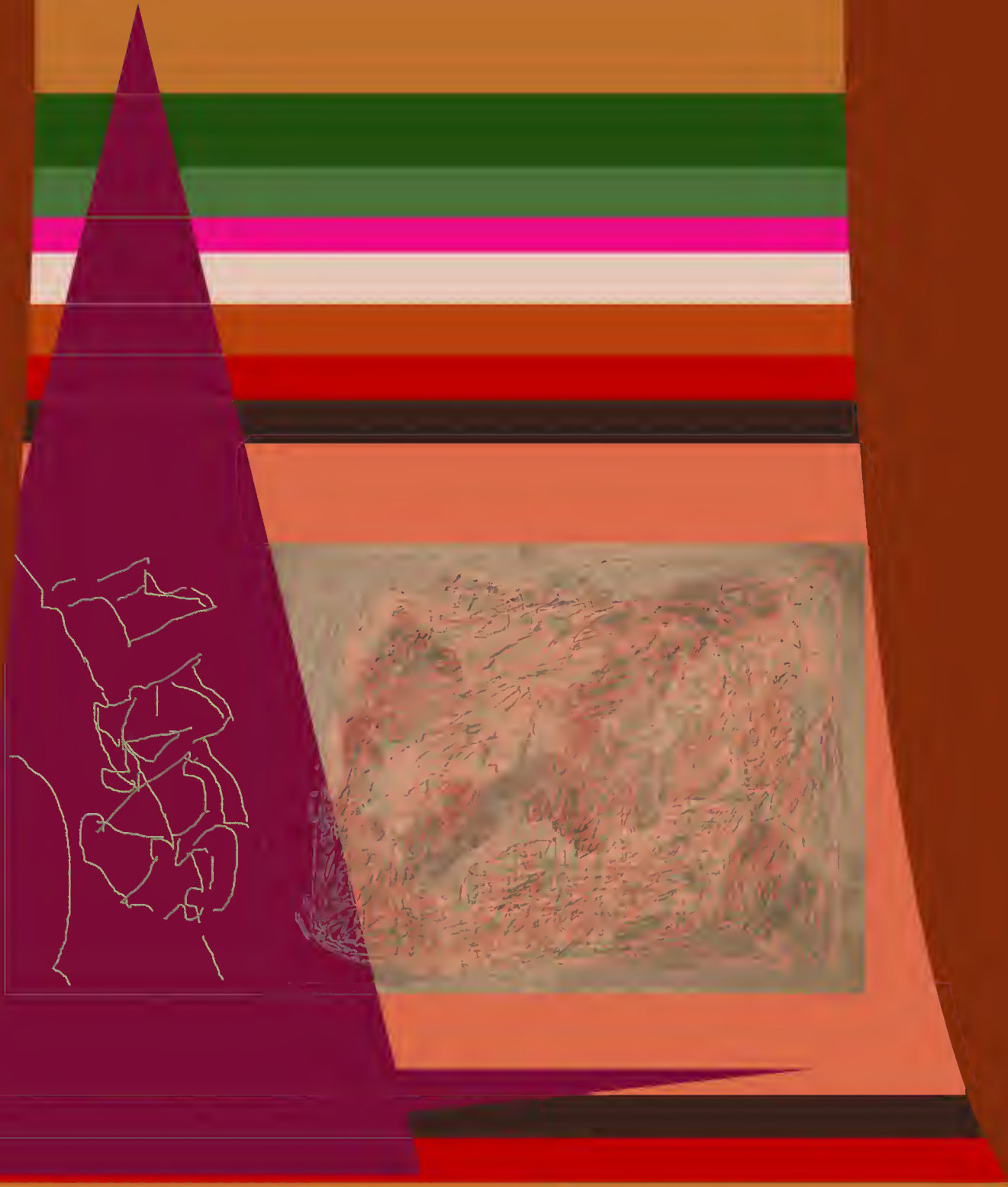




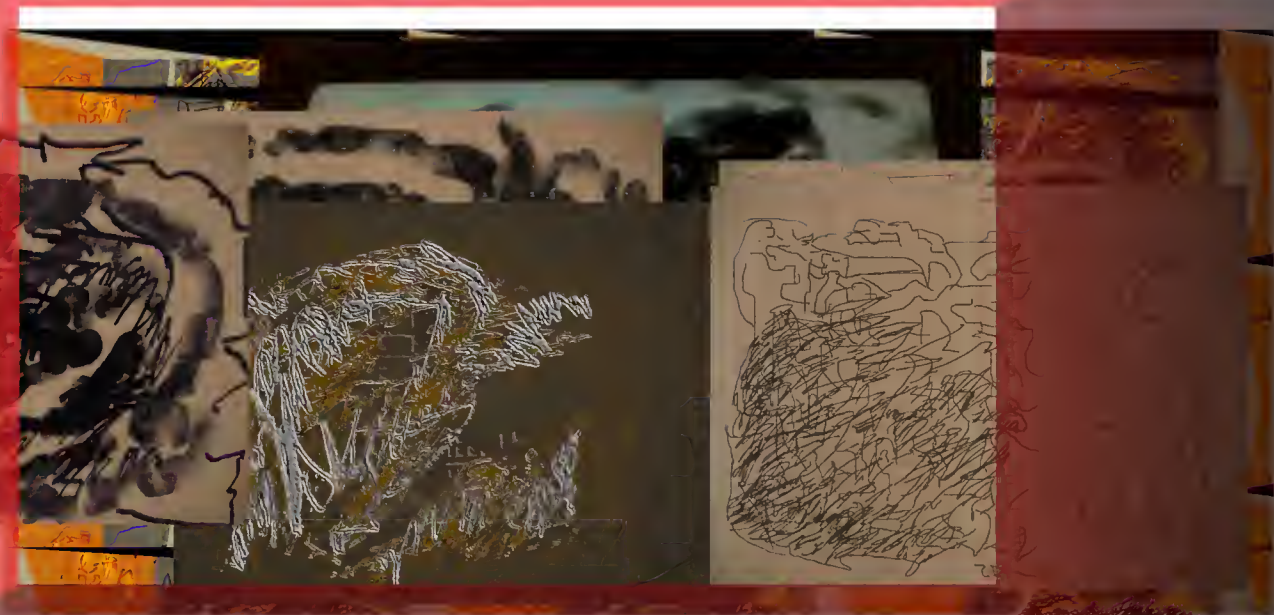


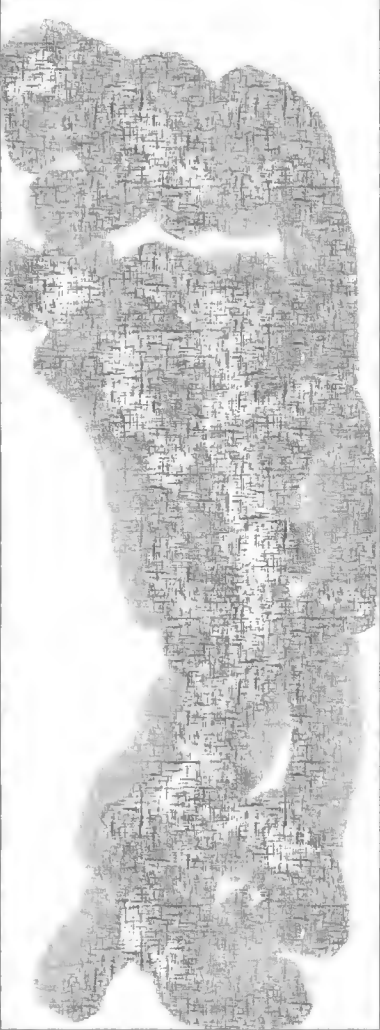


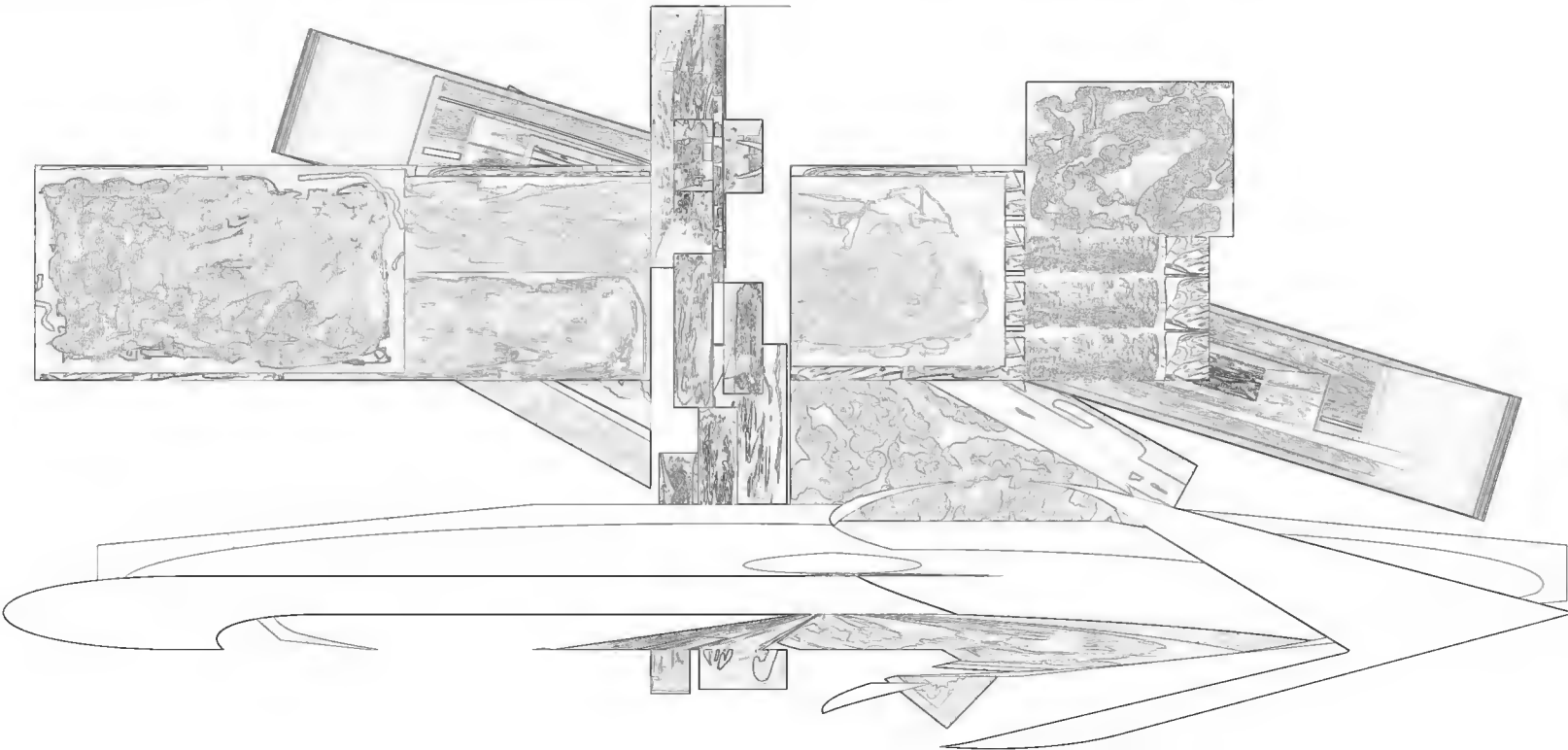


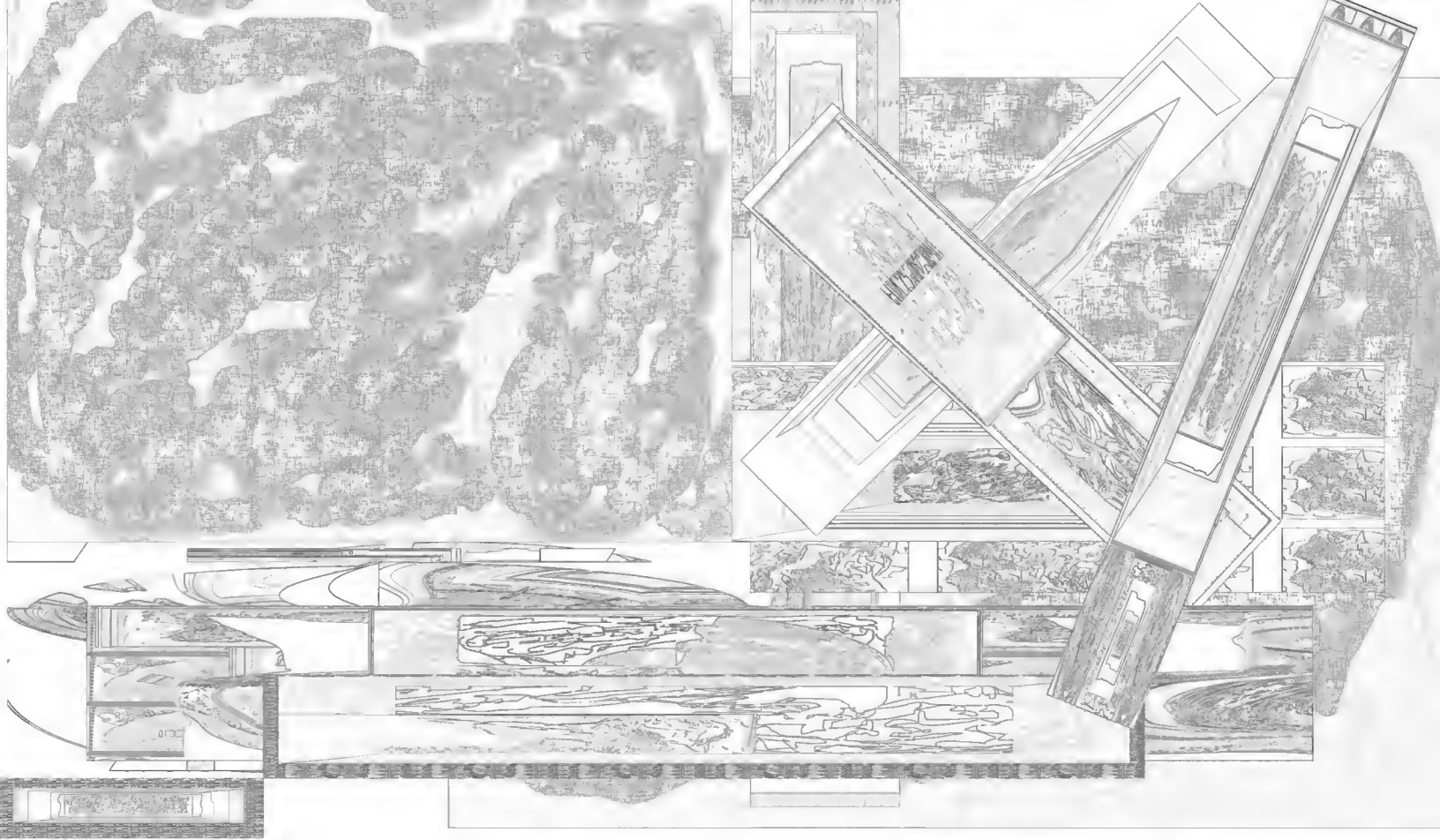


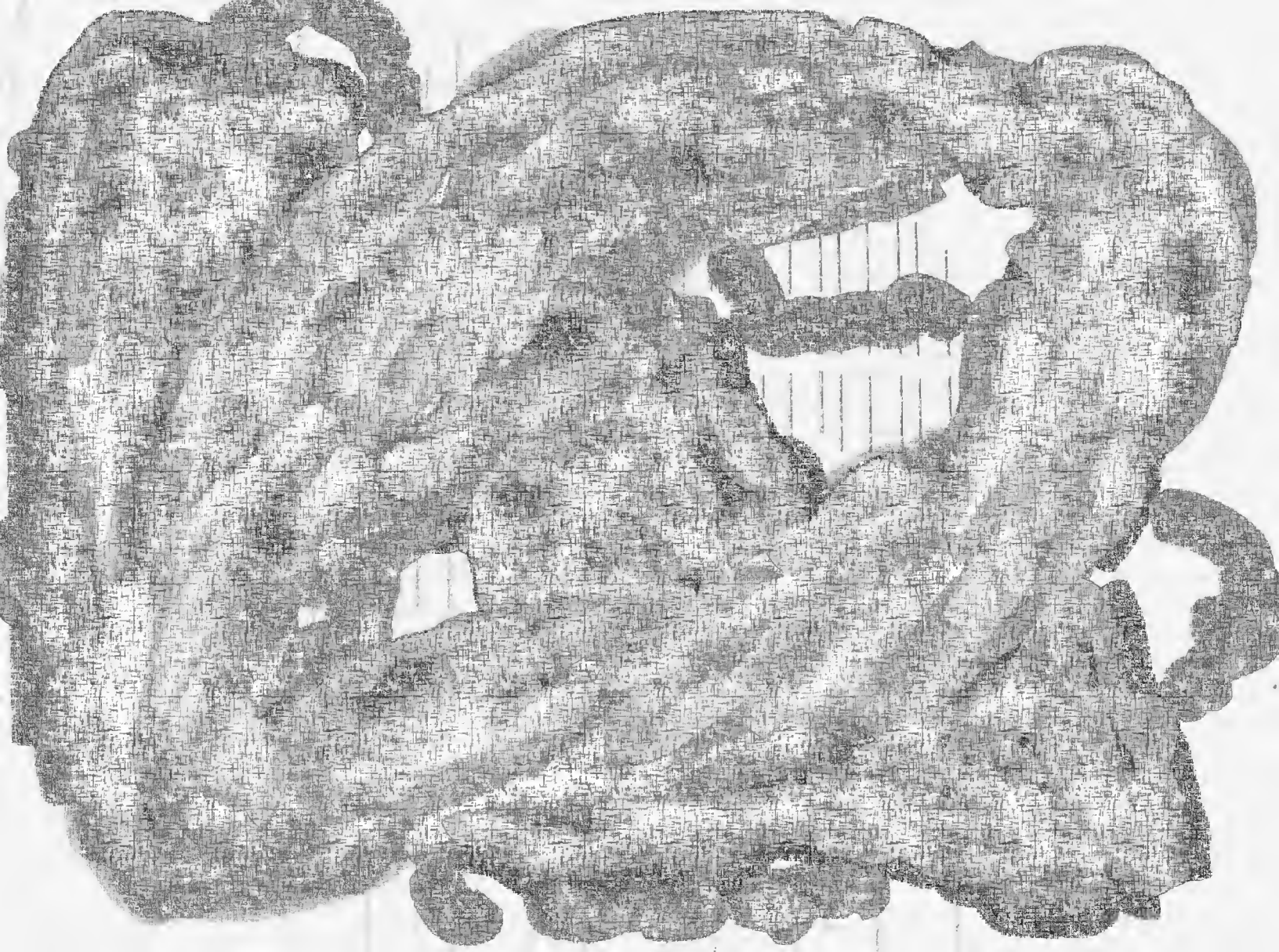


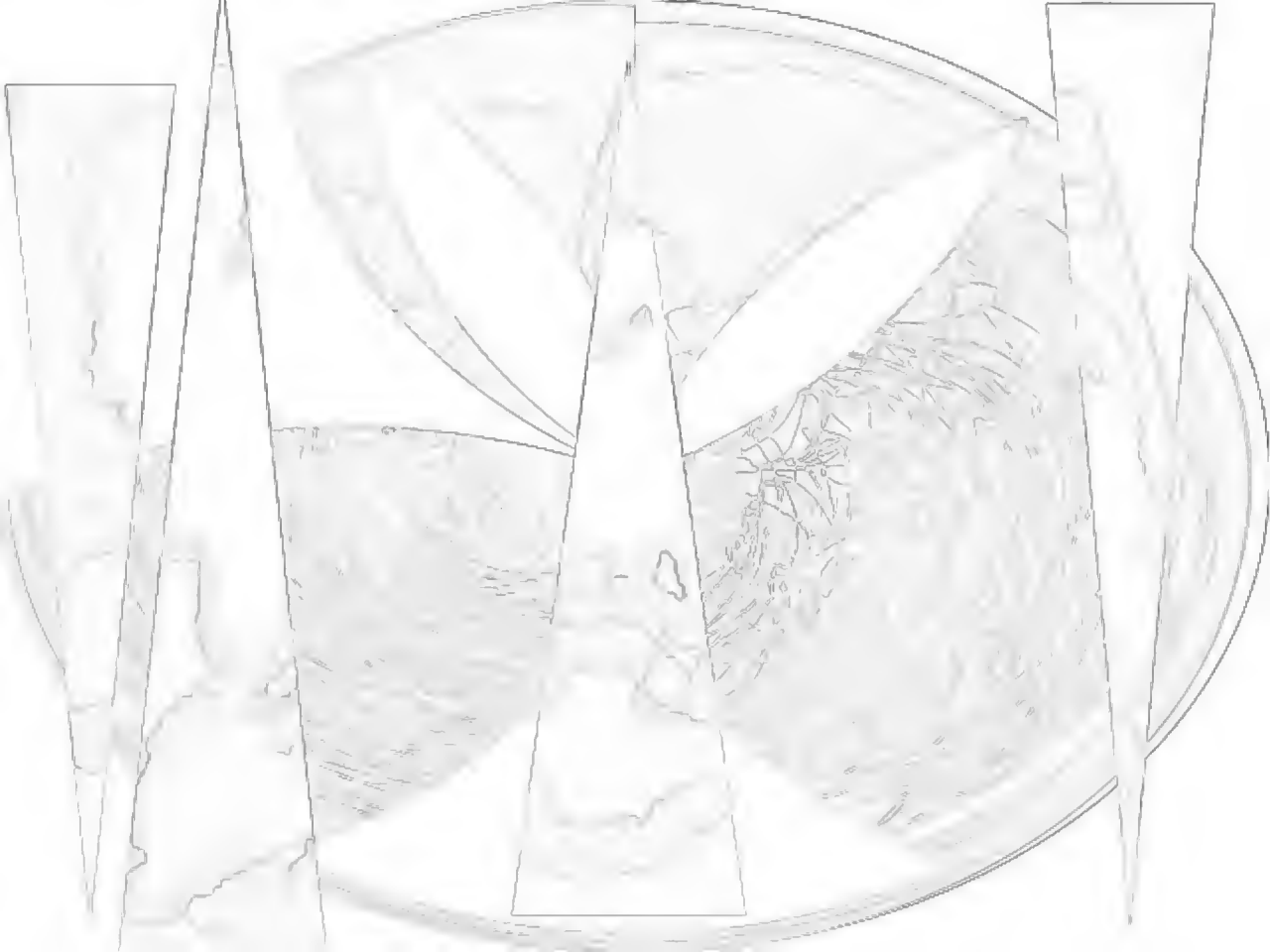


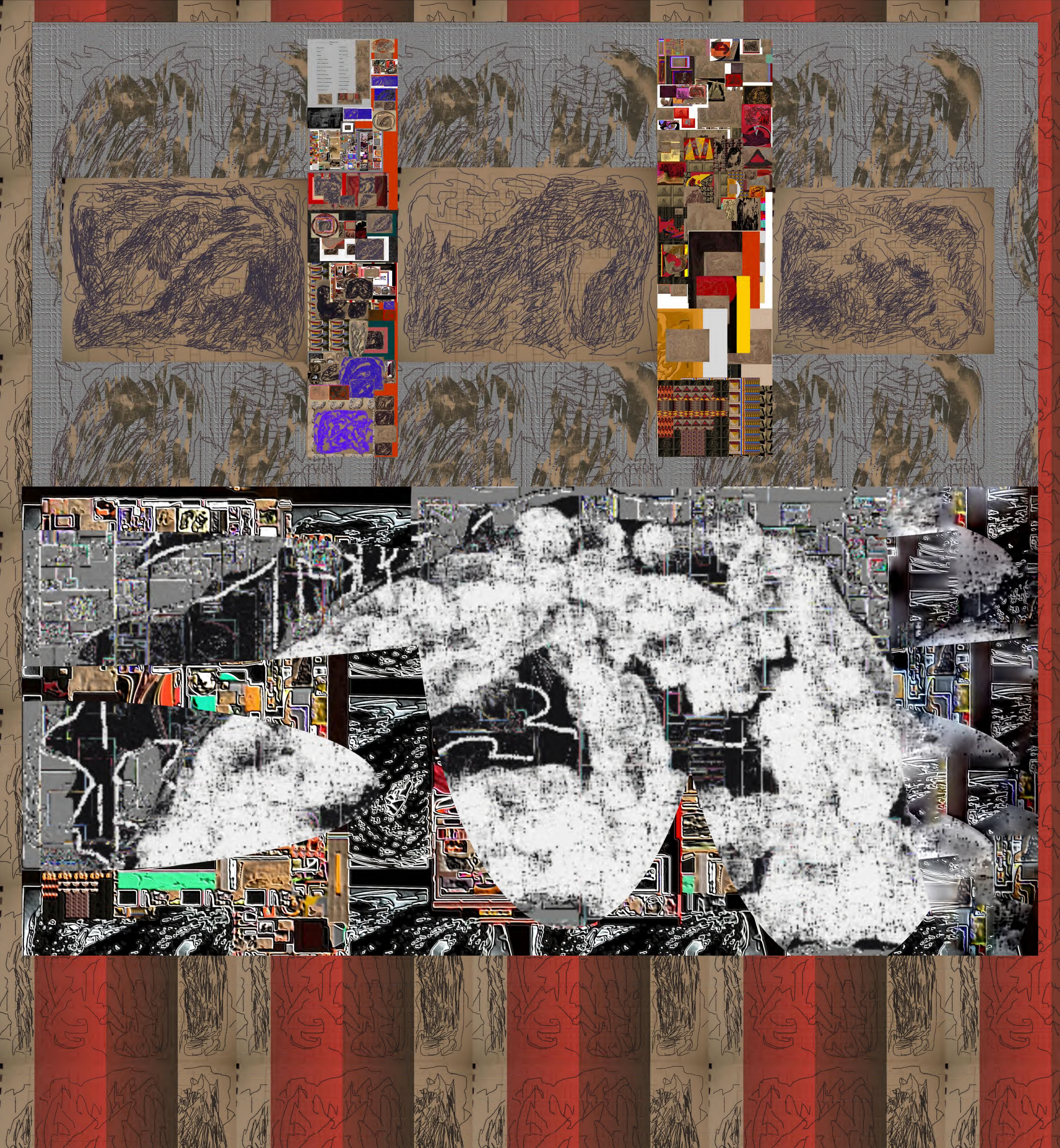


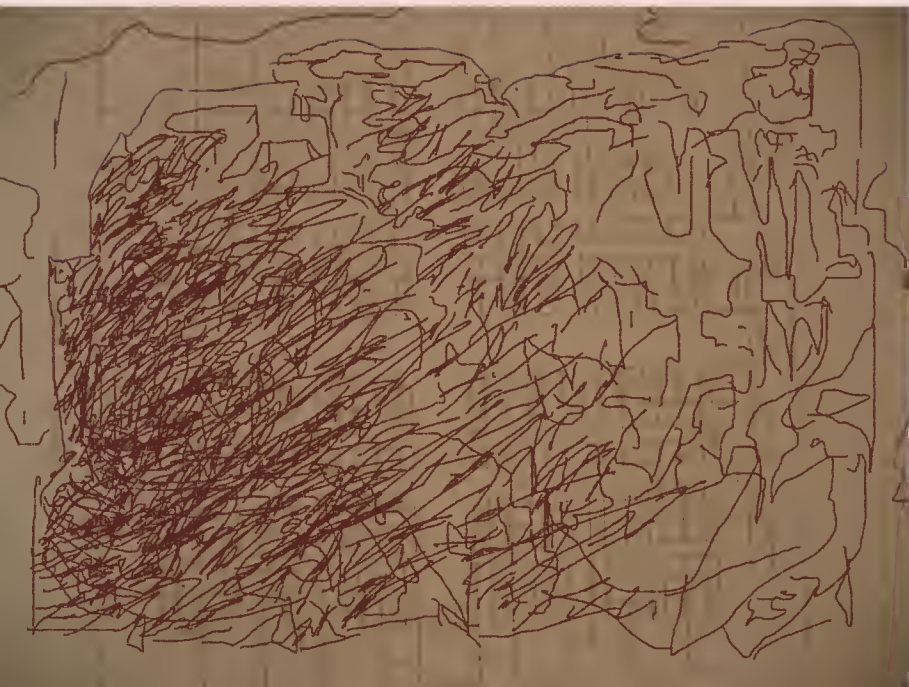








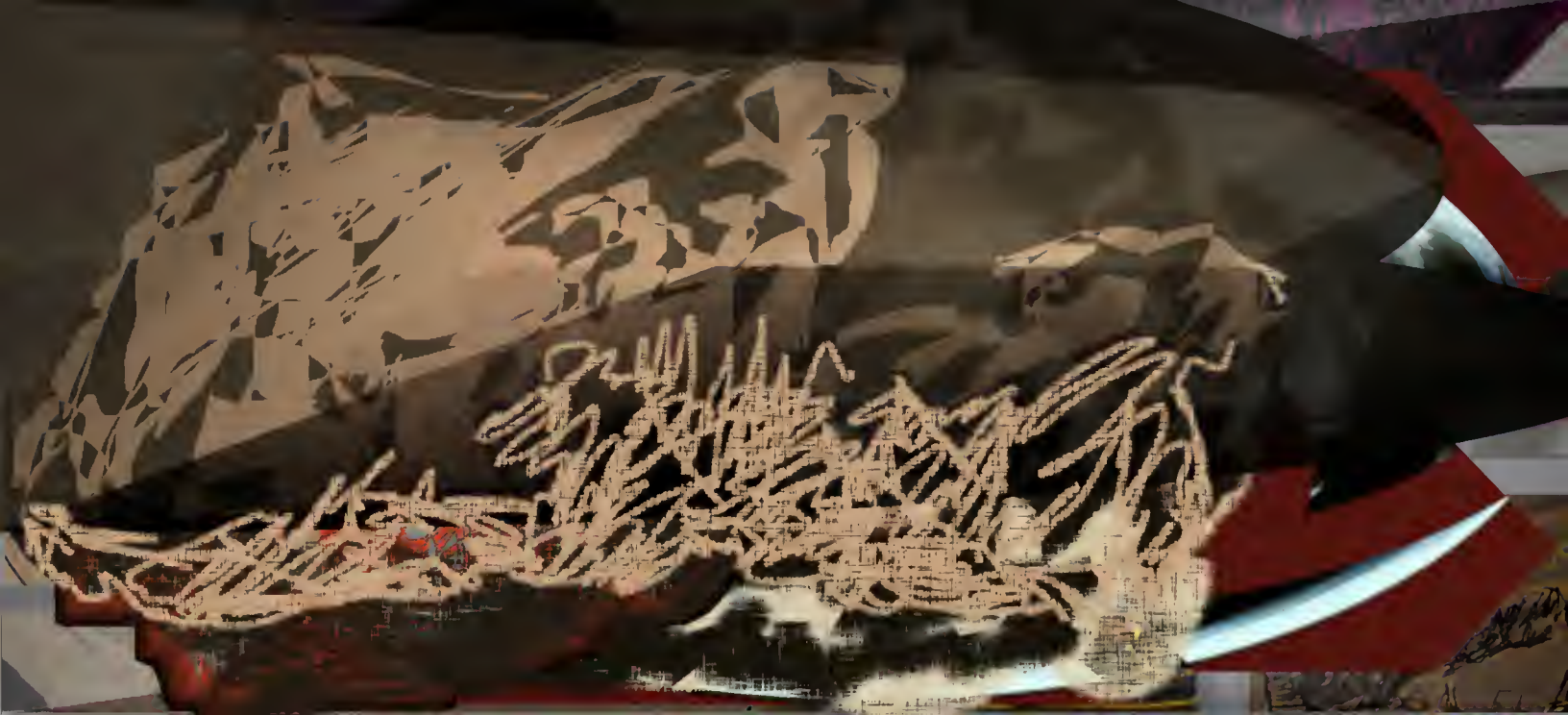




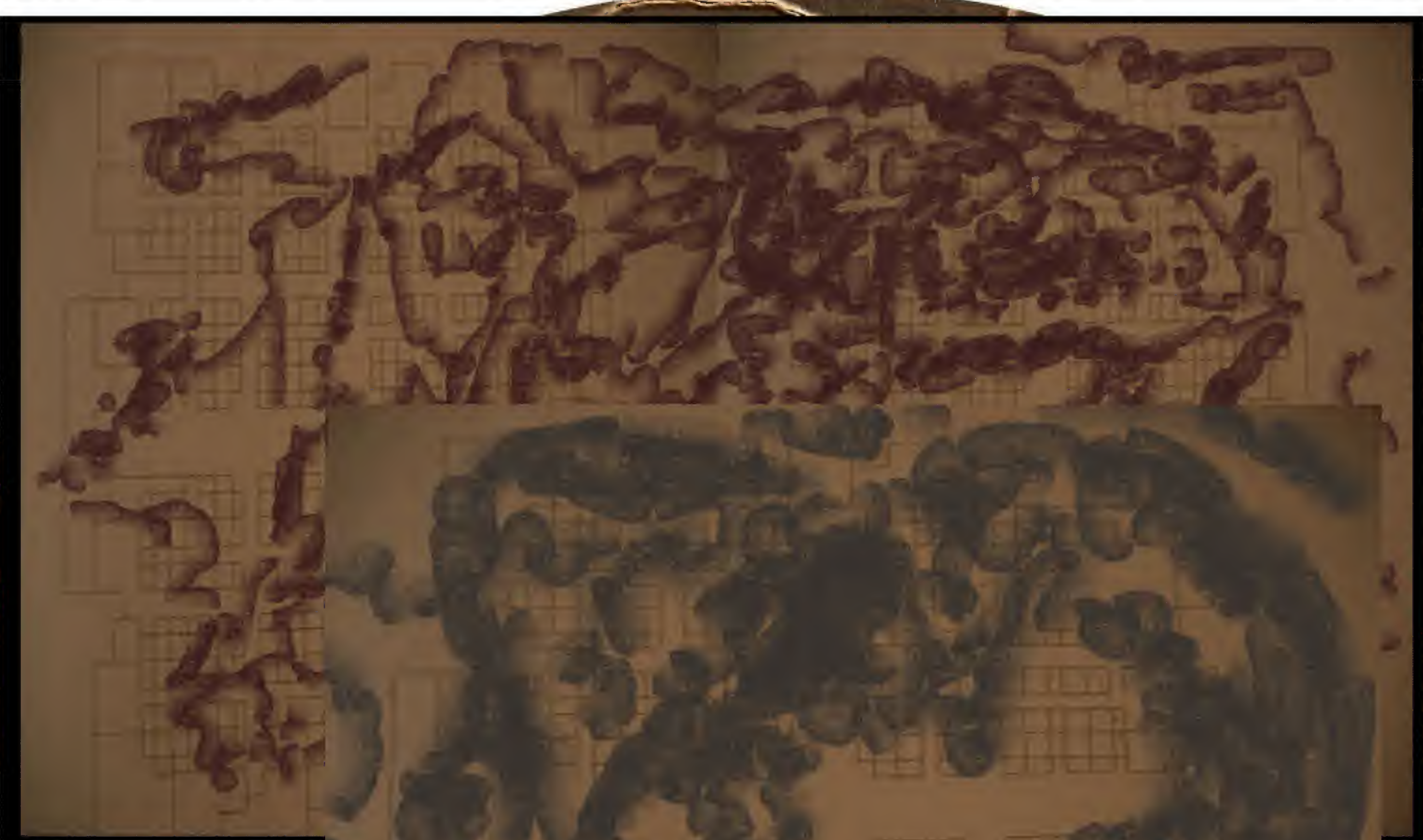




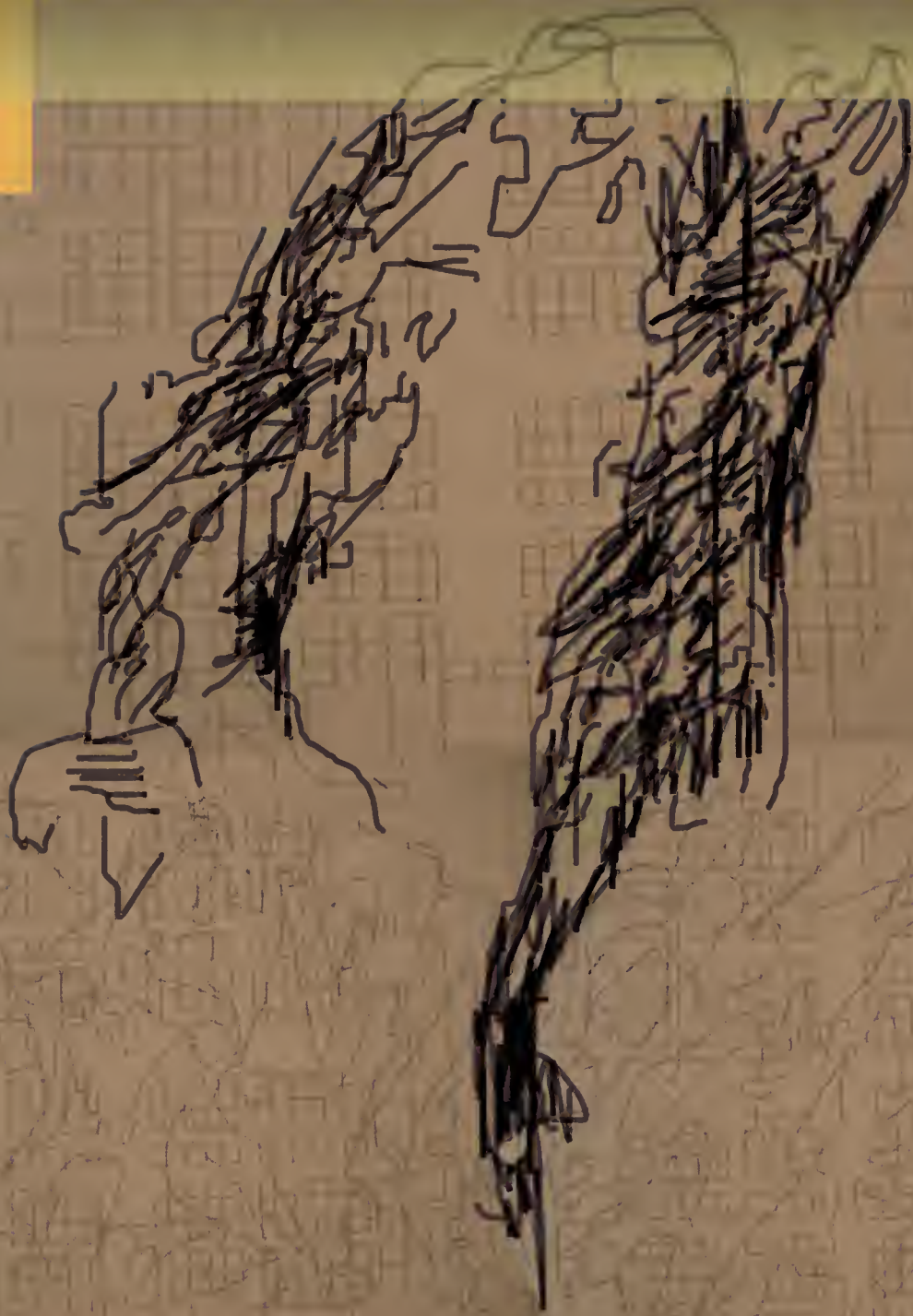


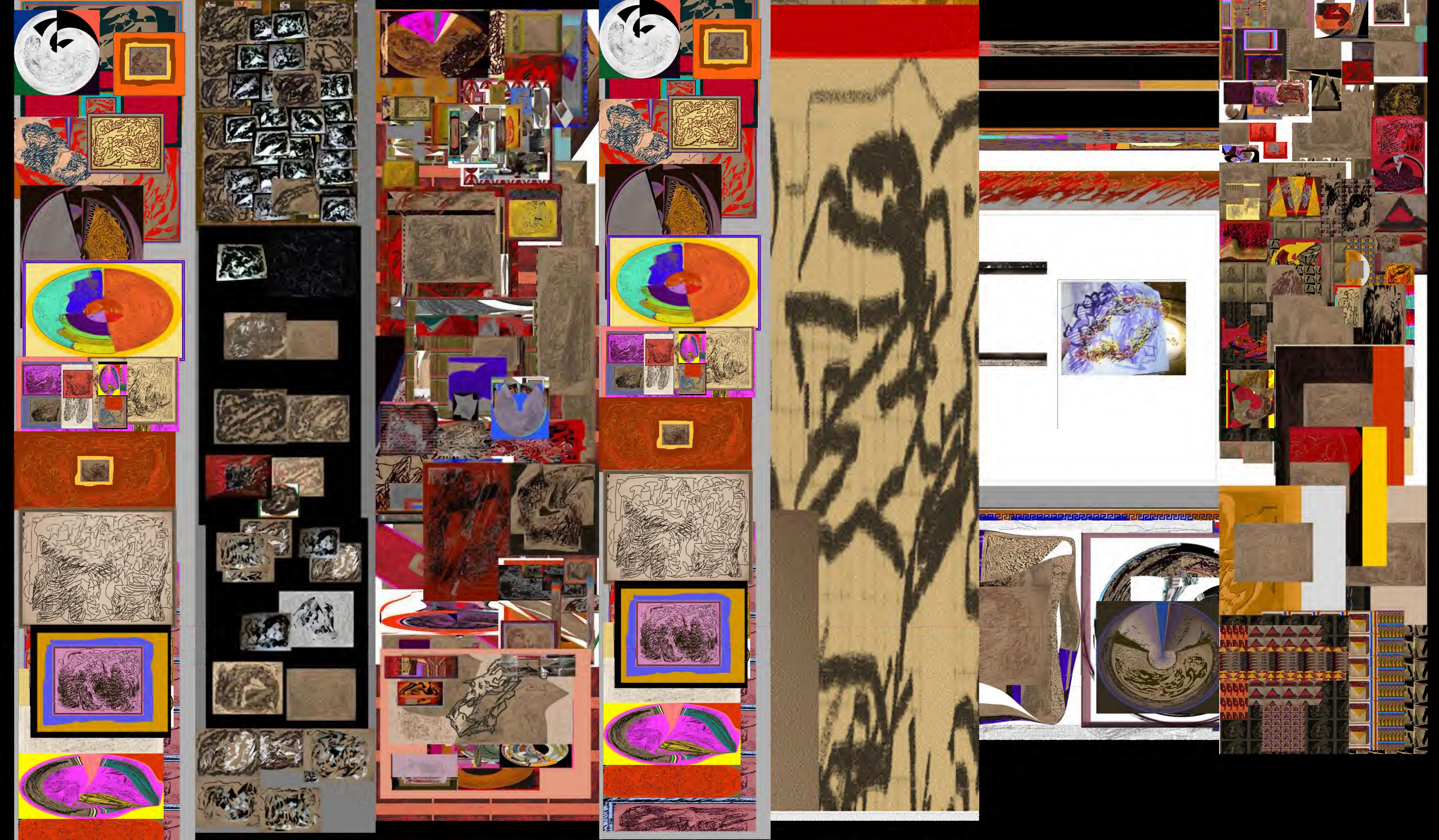


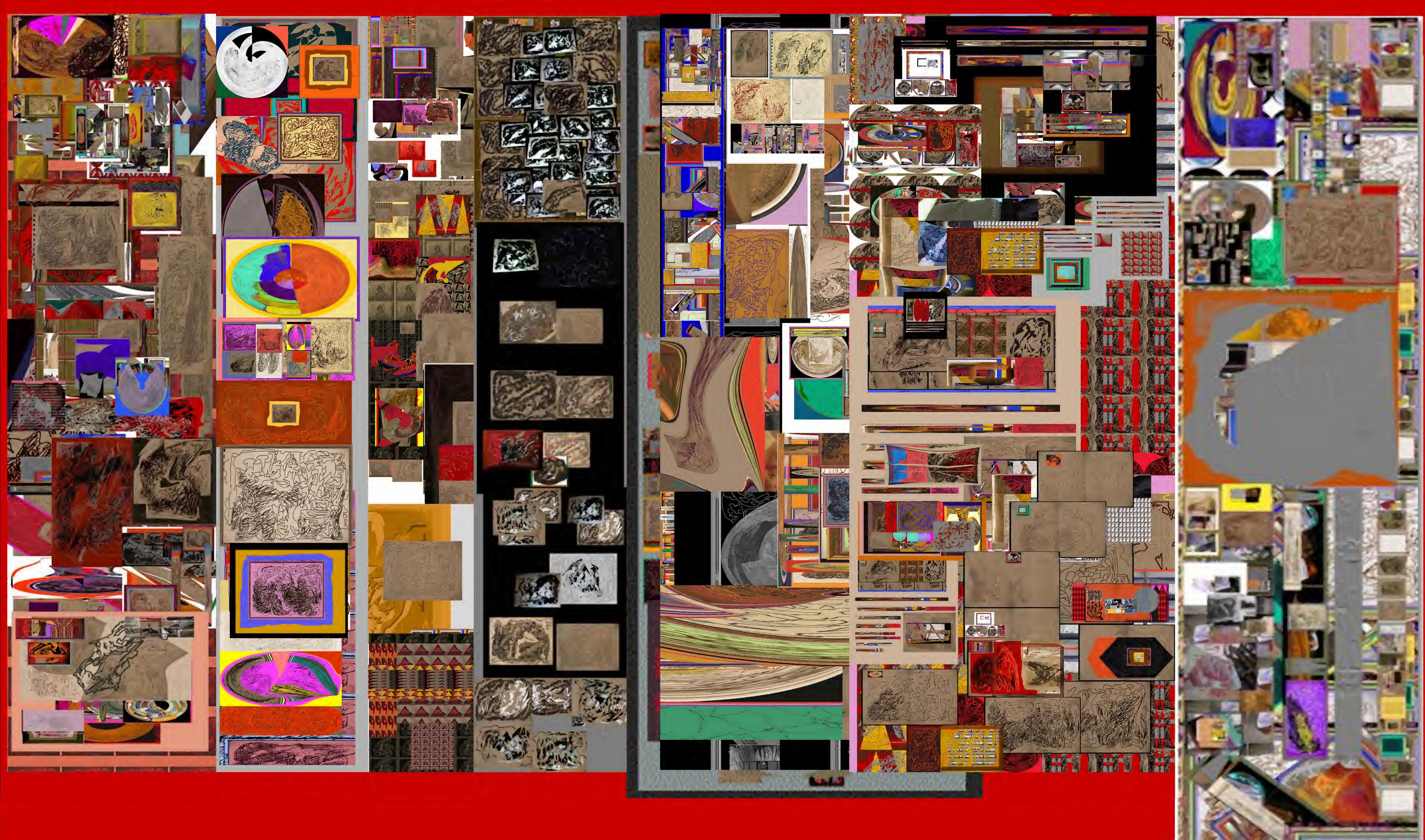


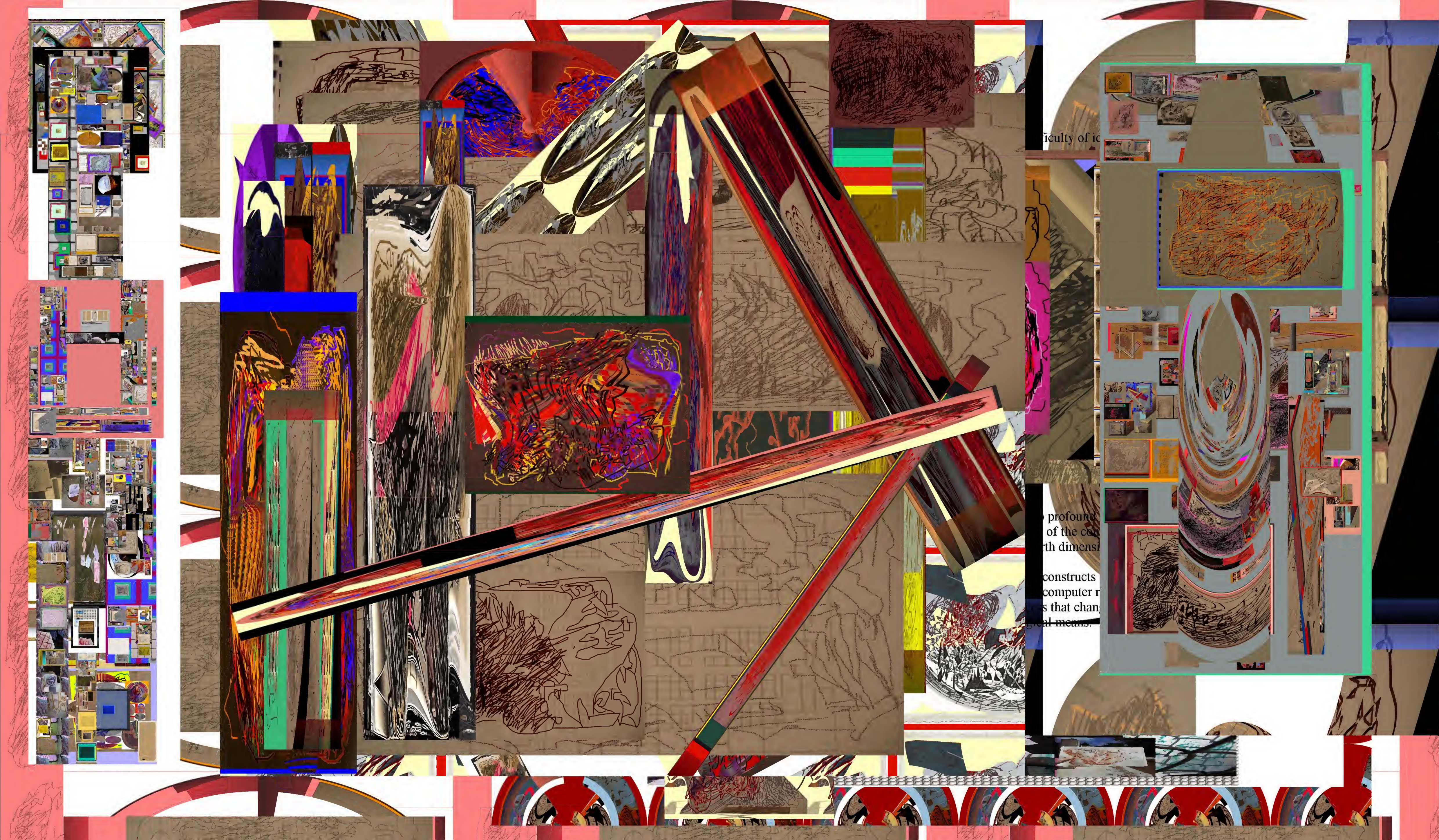








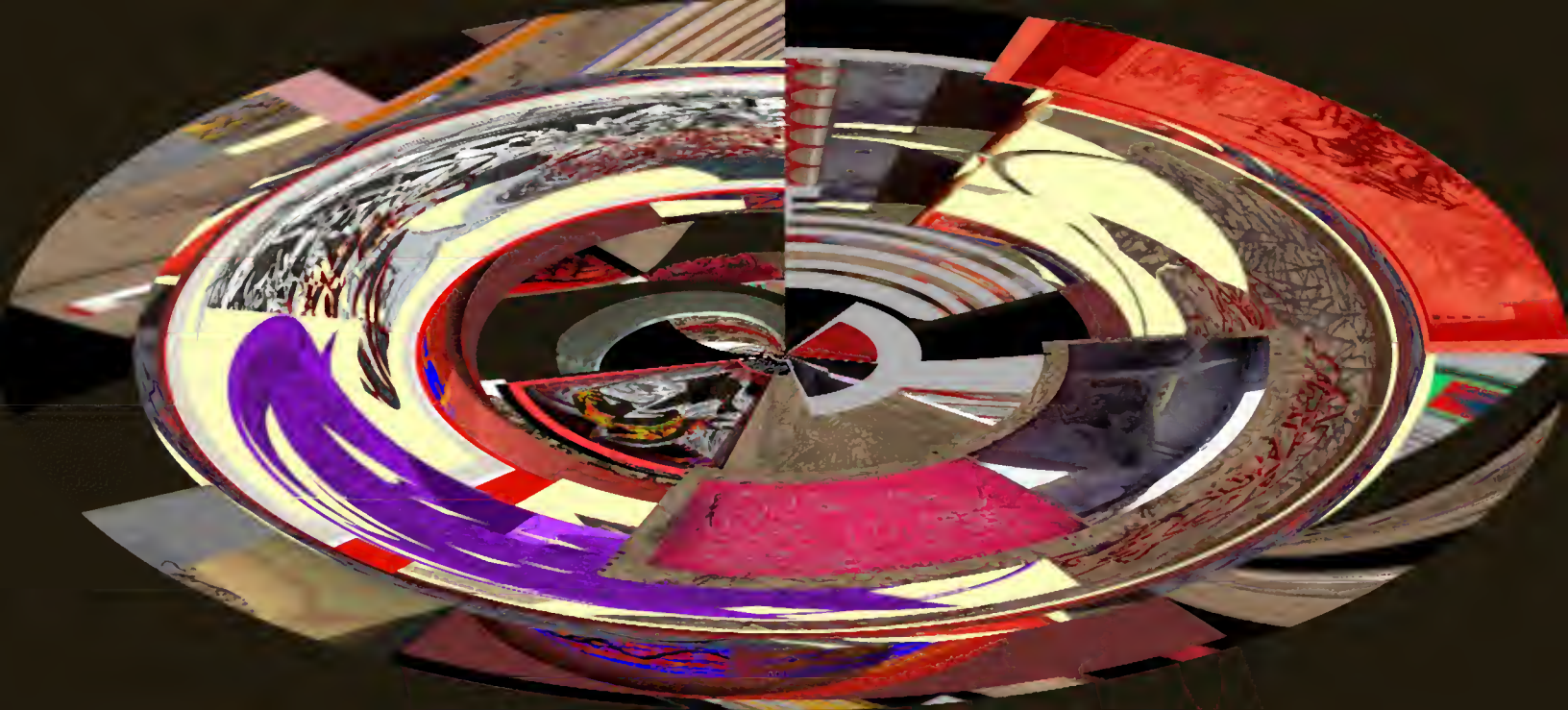


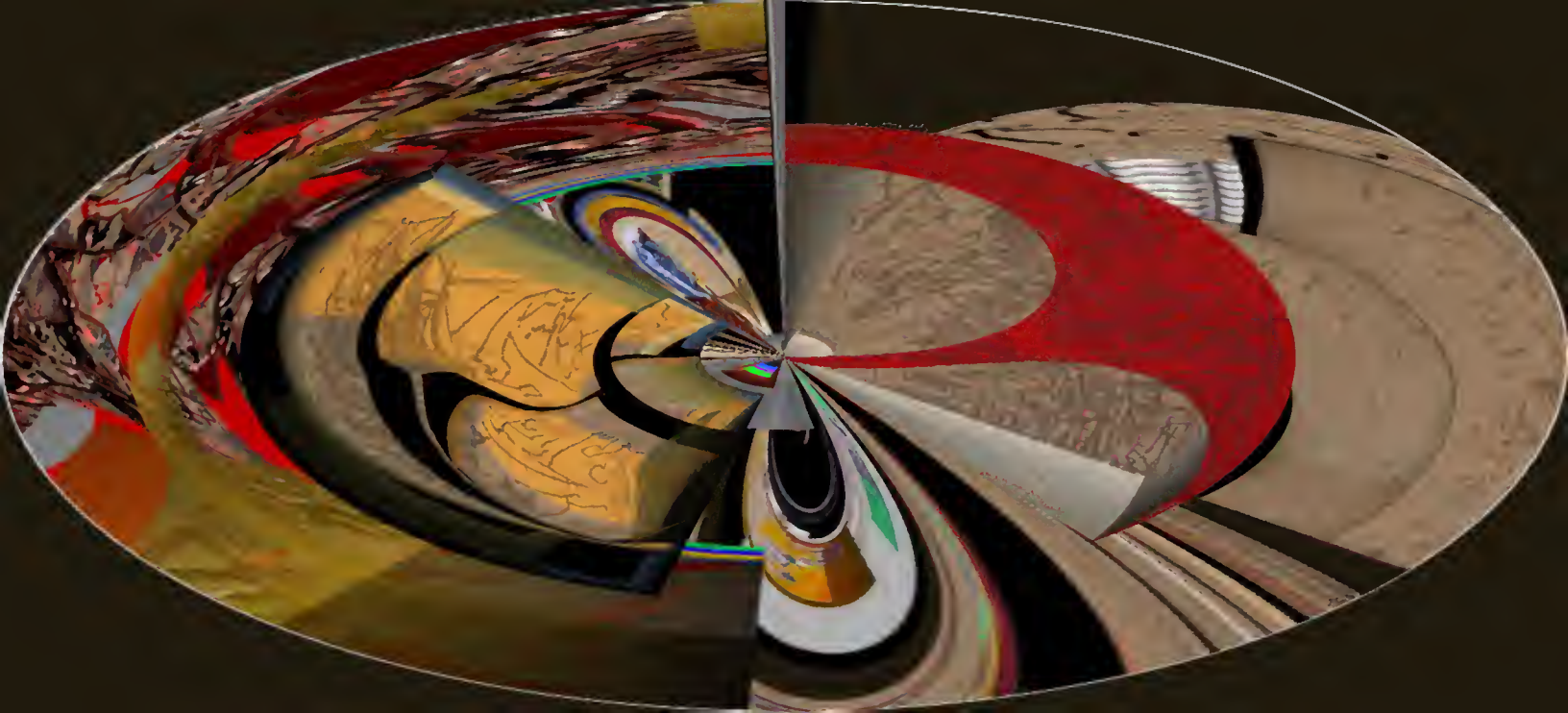


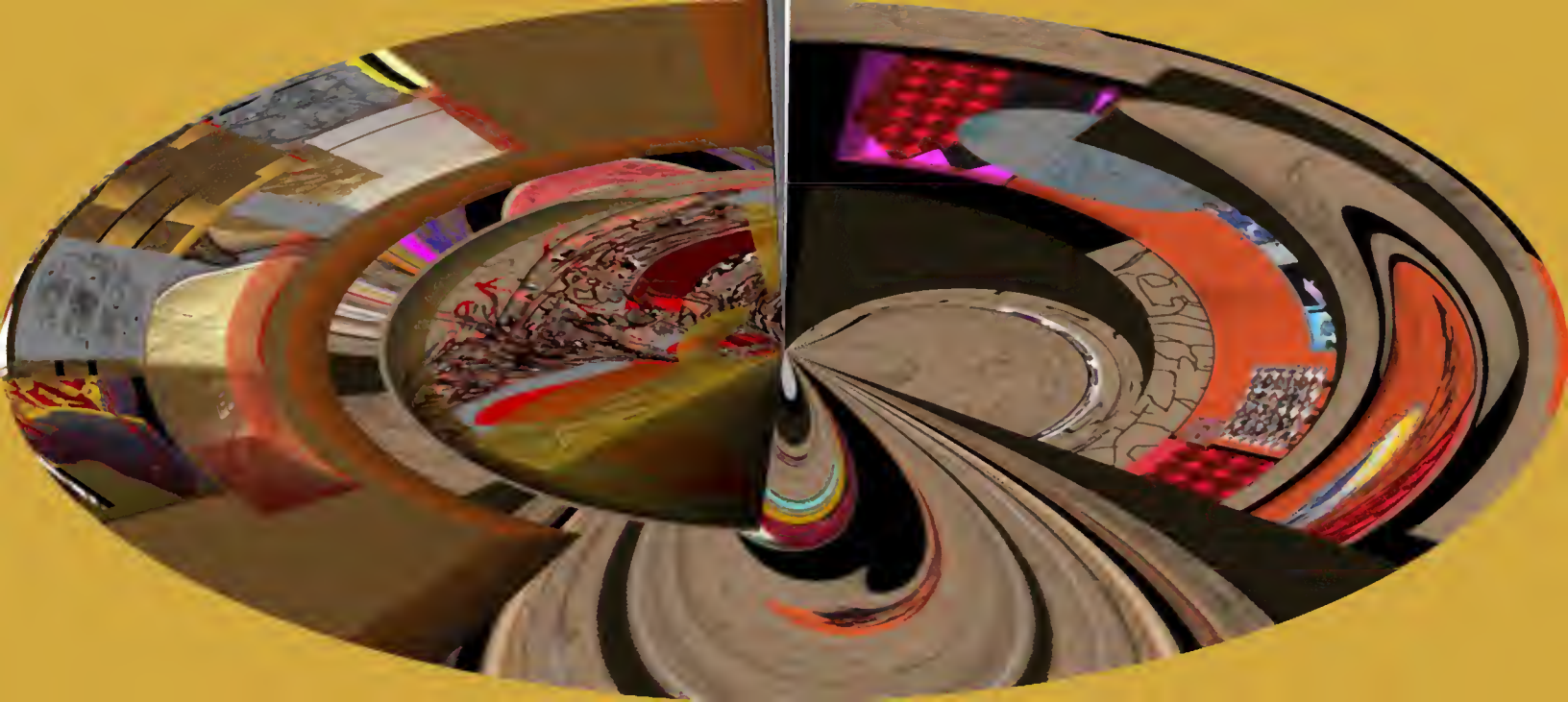
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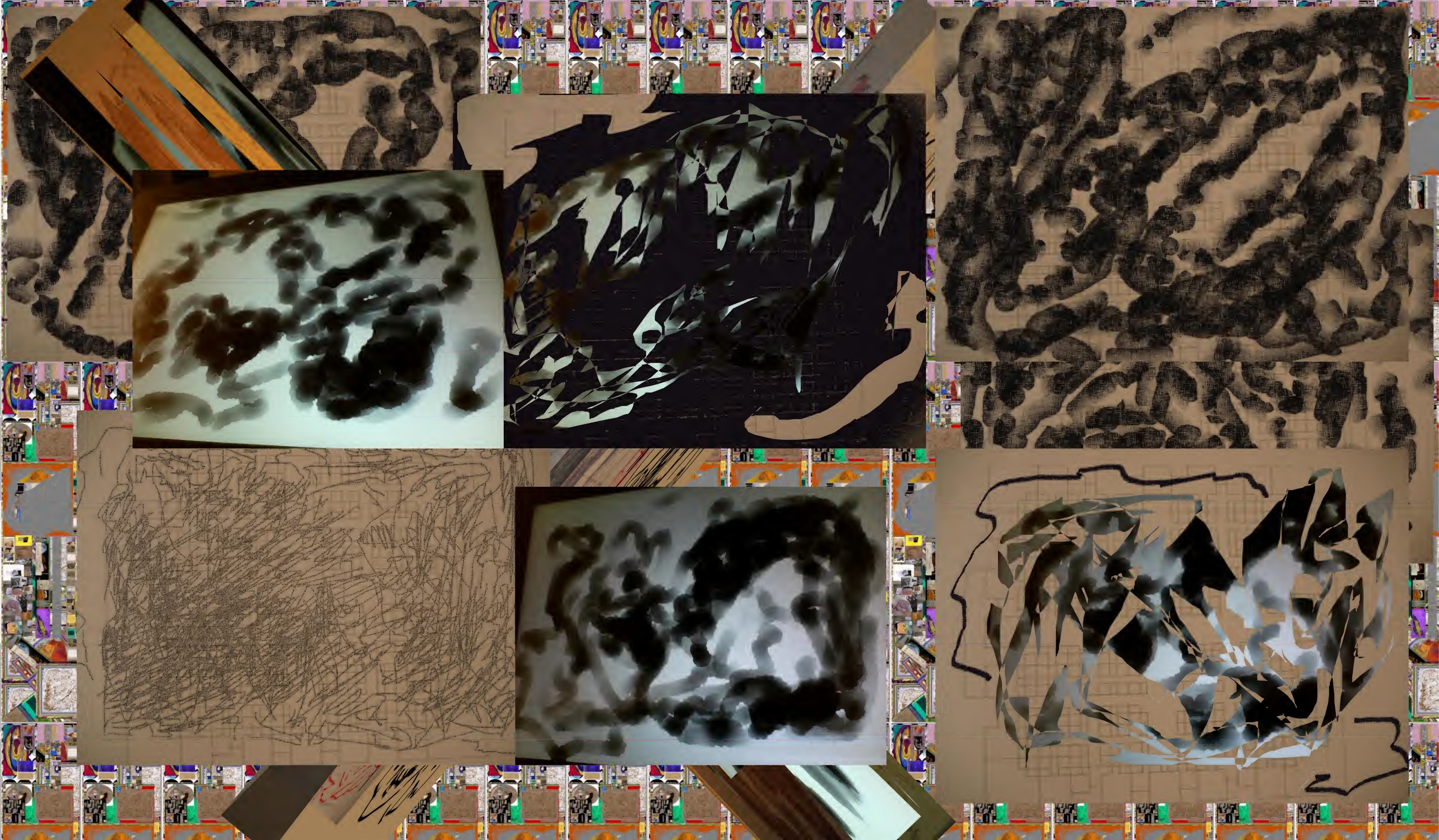






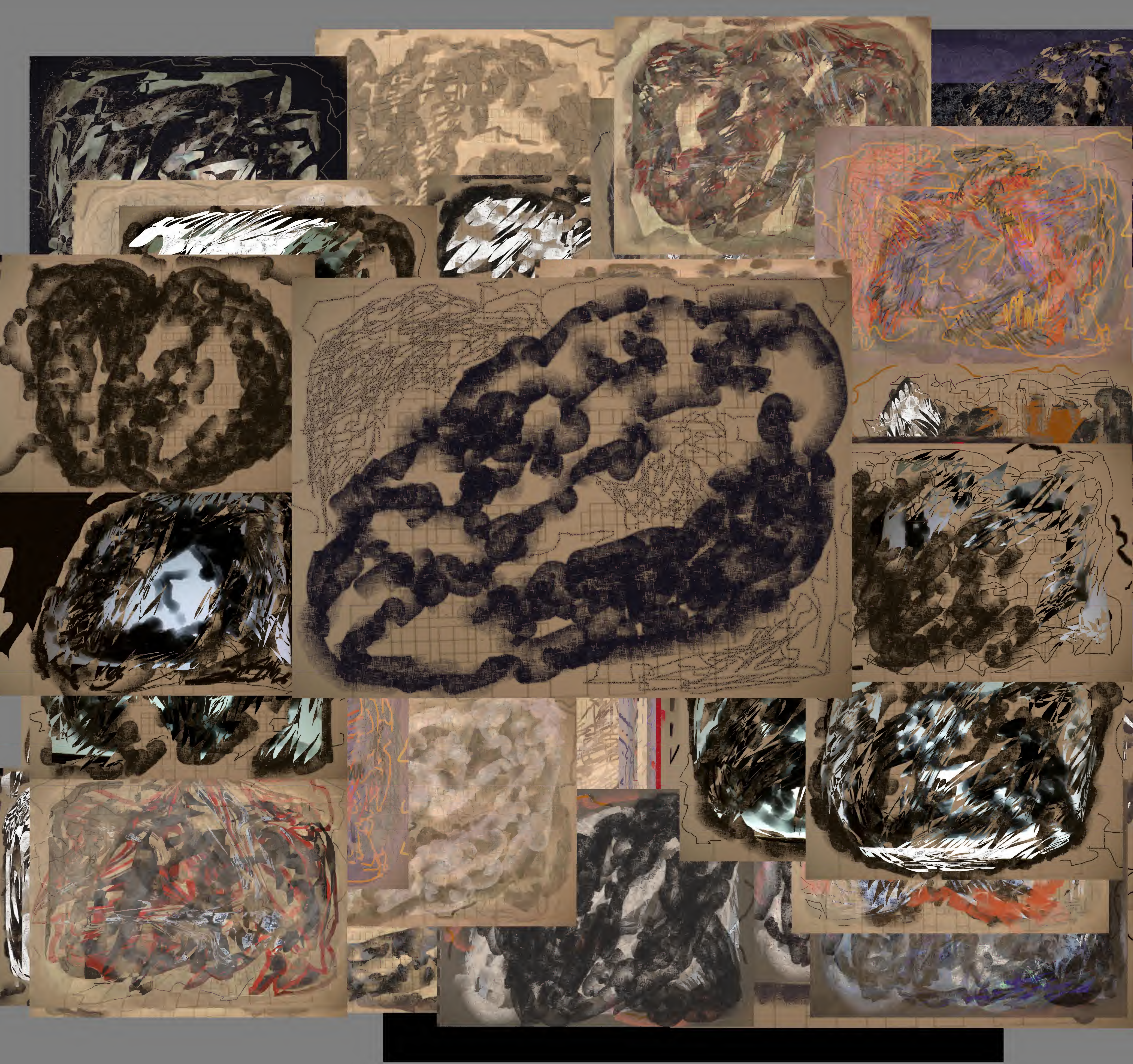


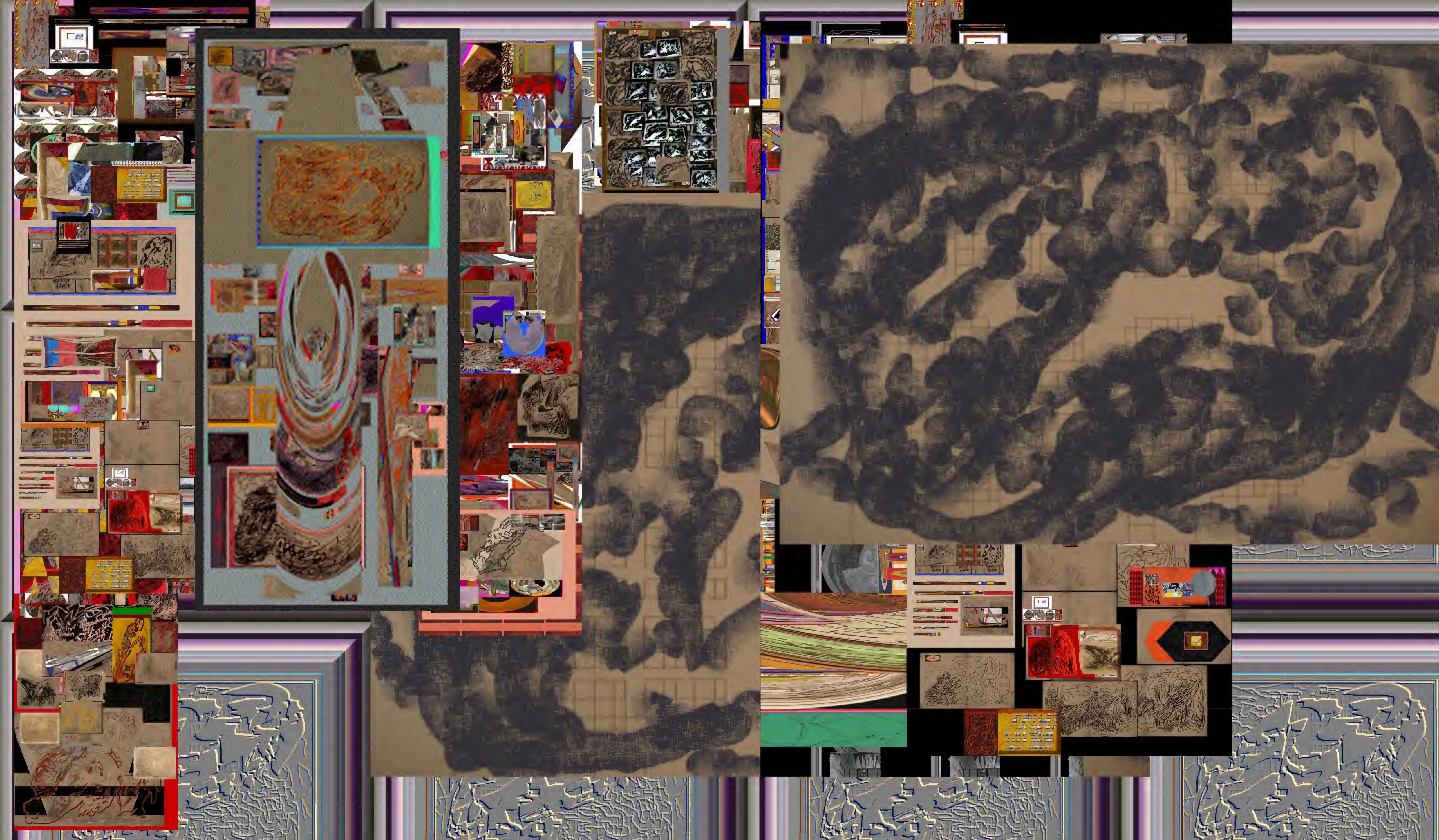


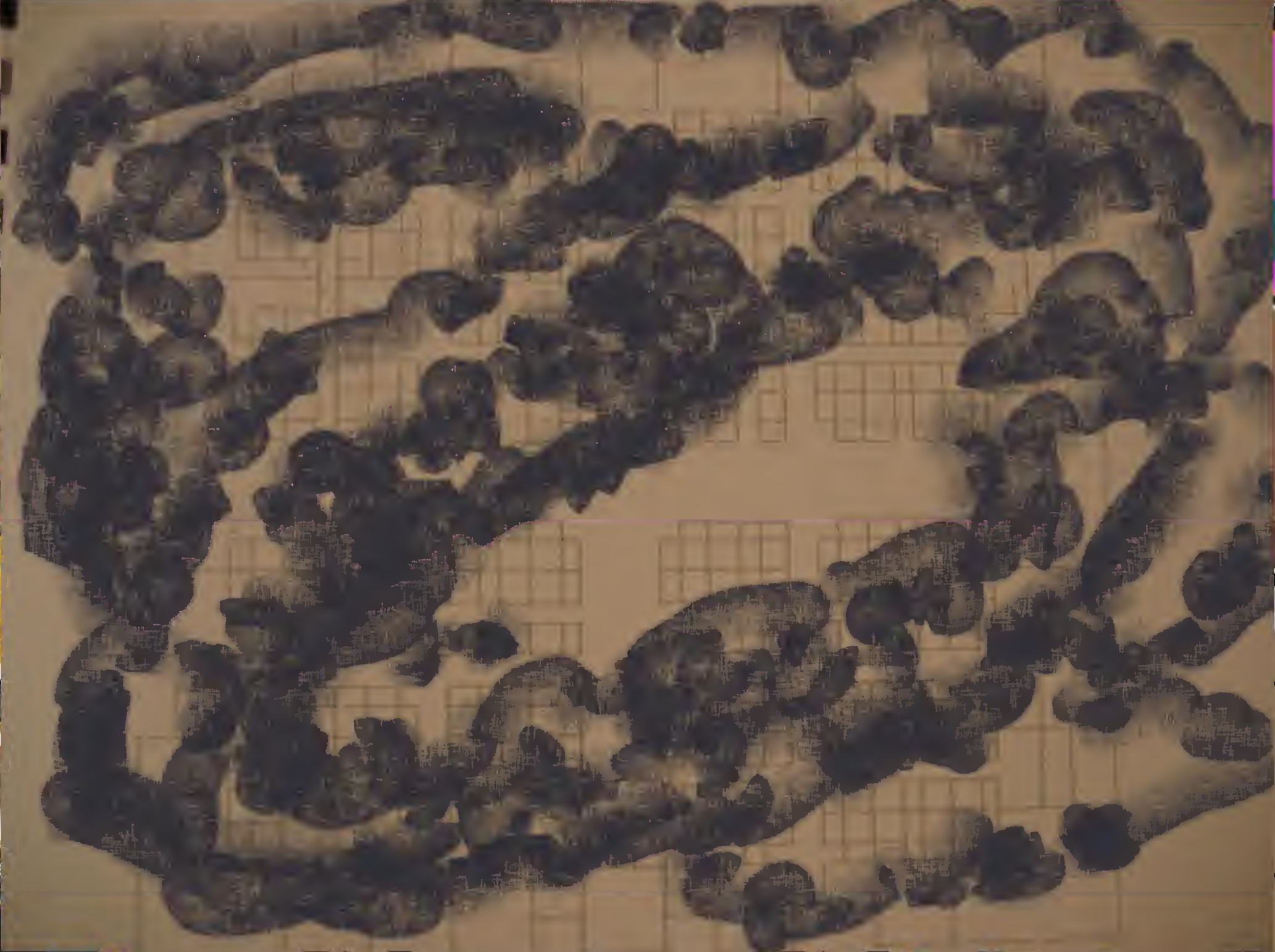
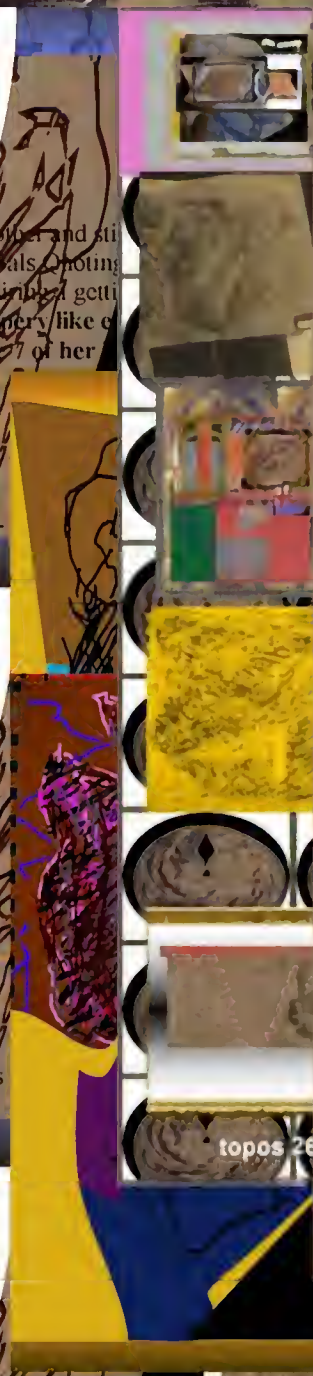
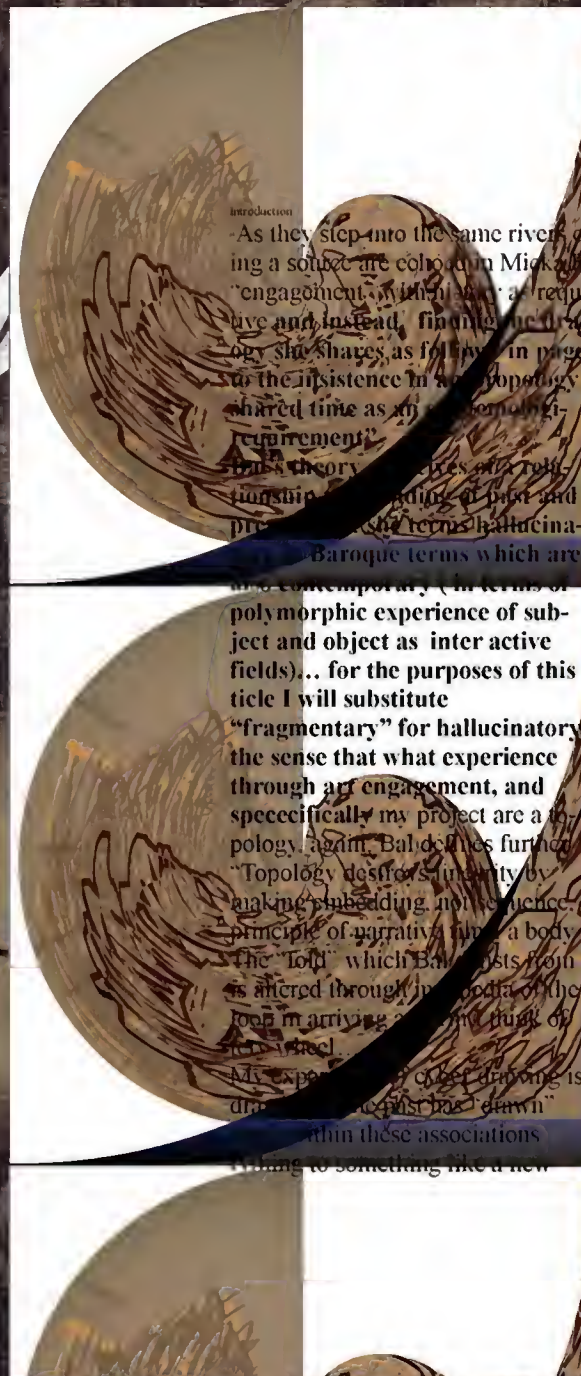




qualitative parameters



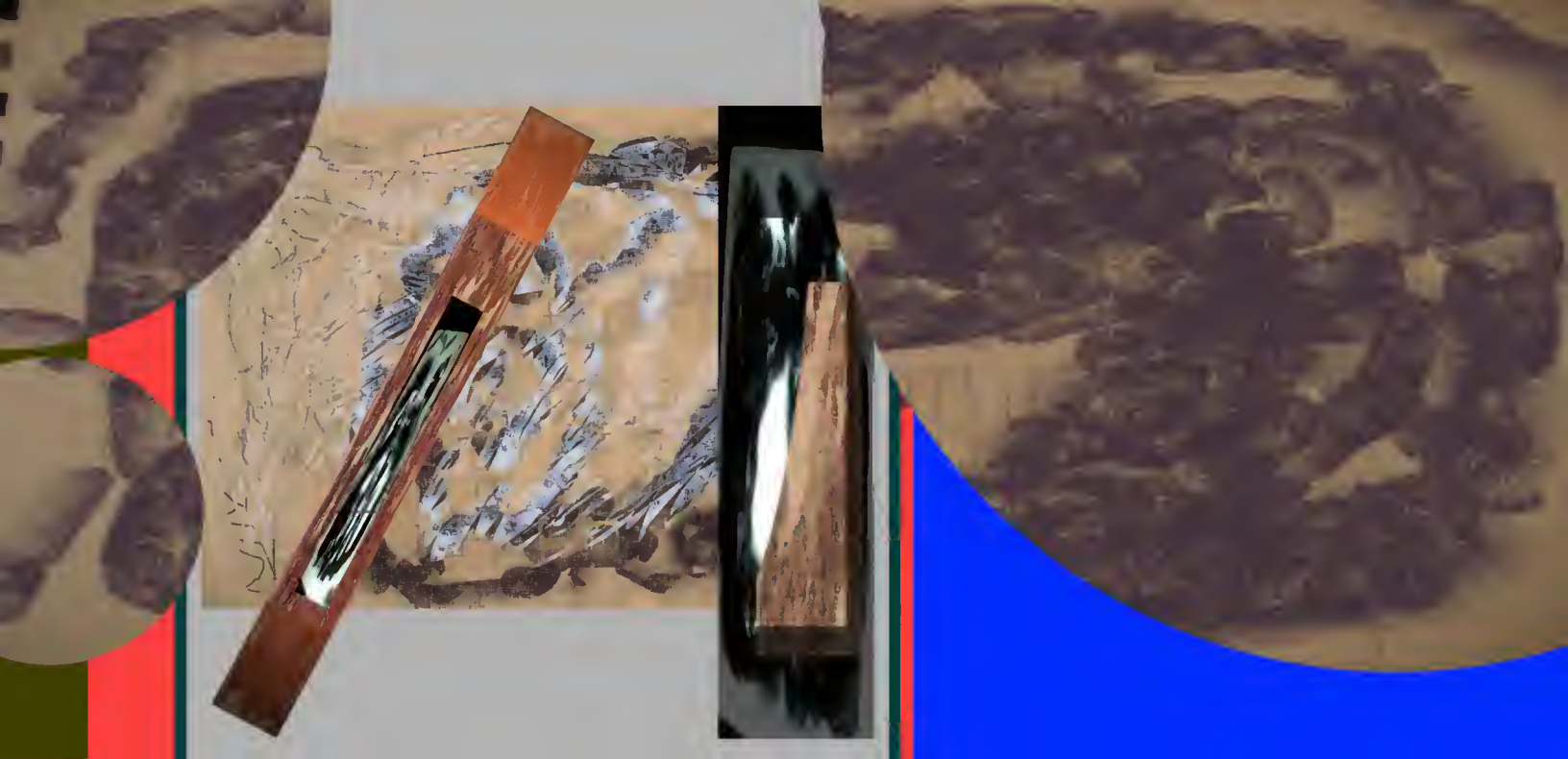








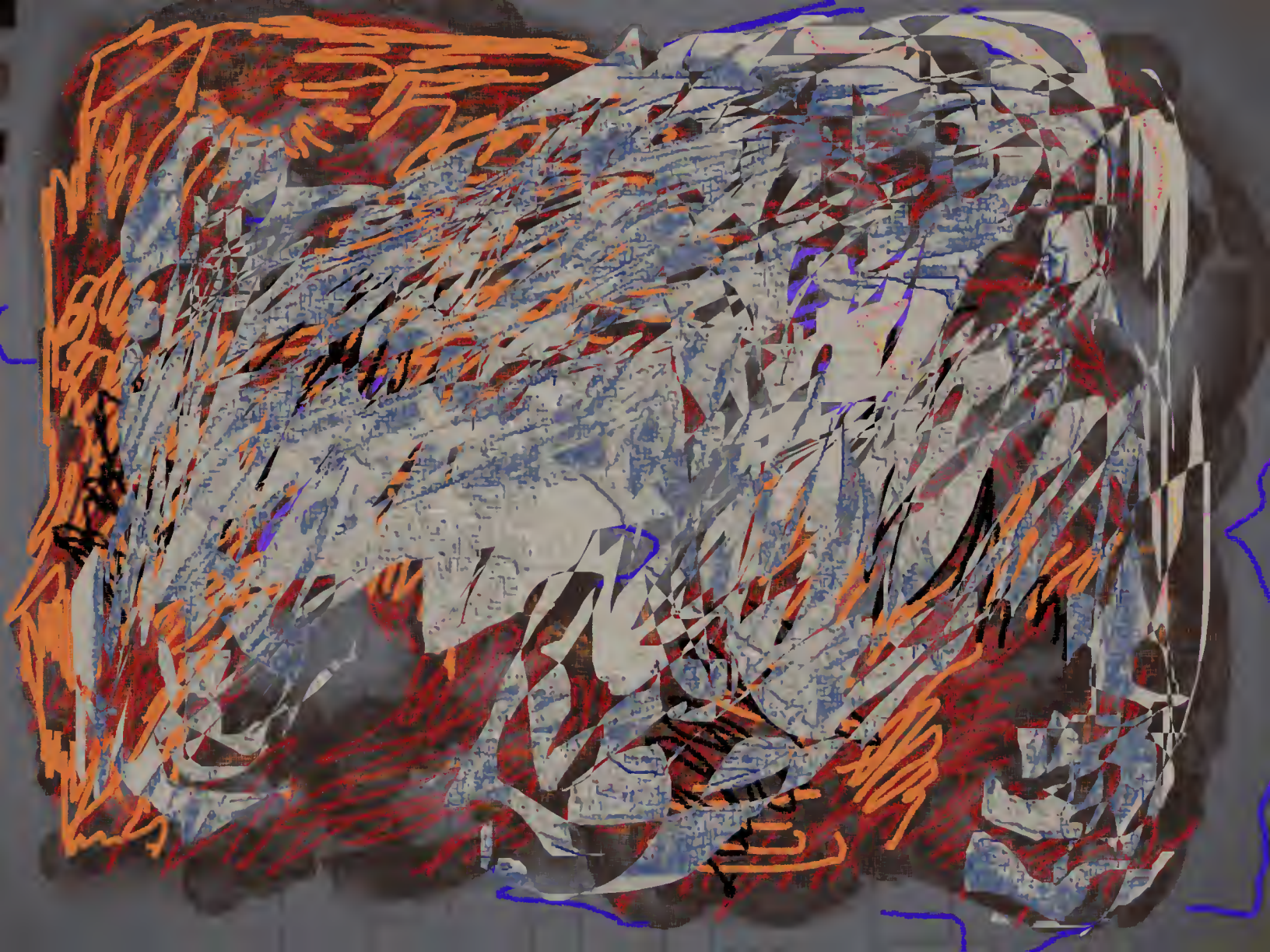


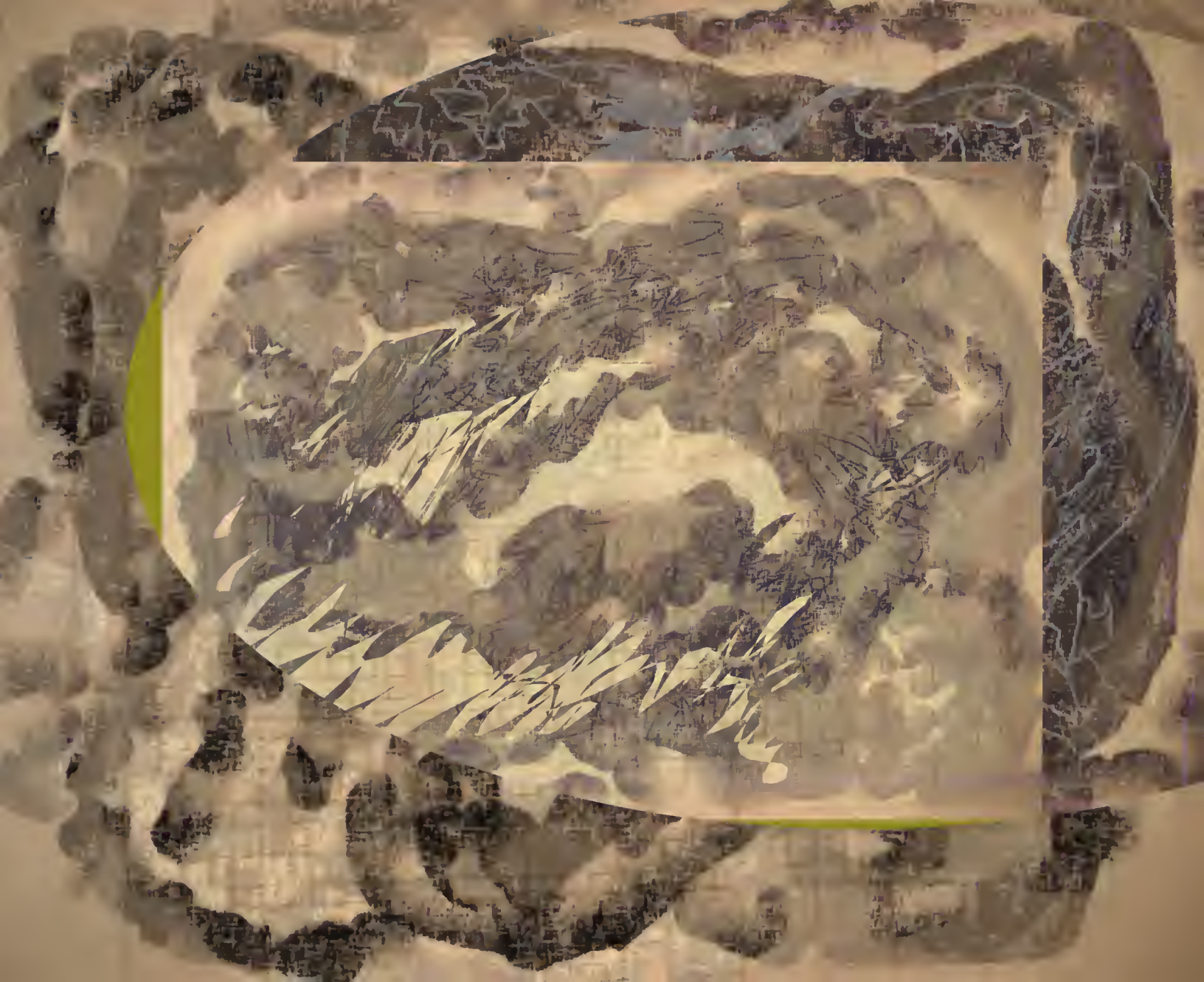


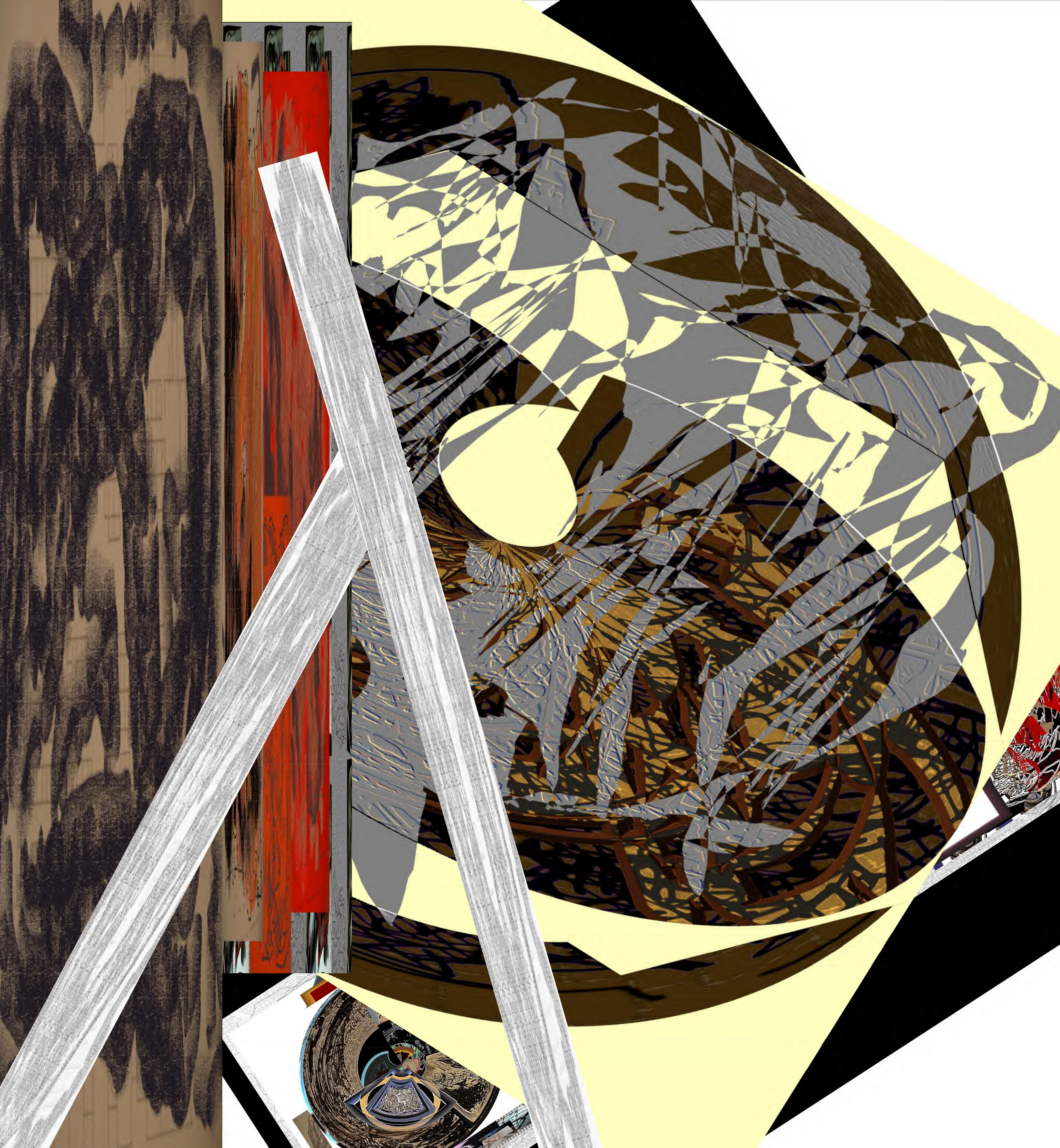


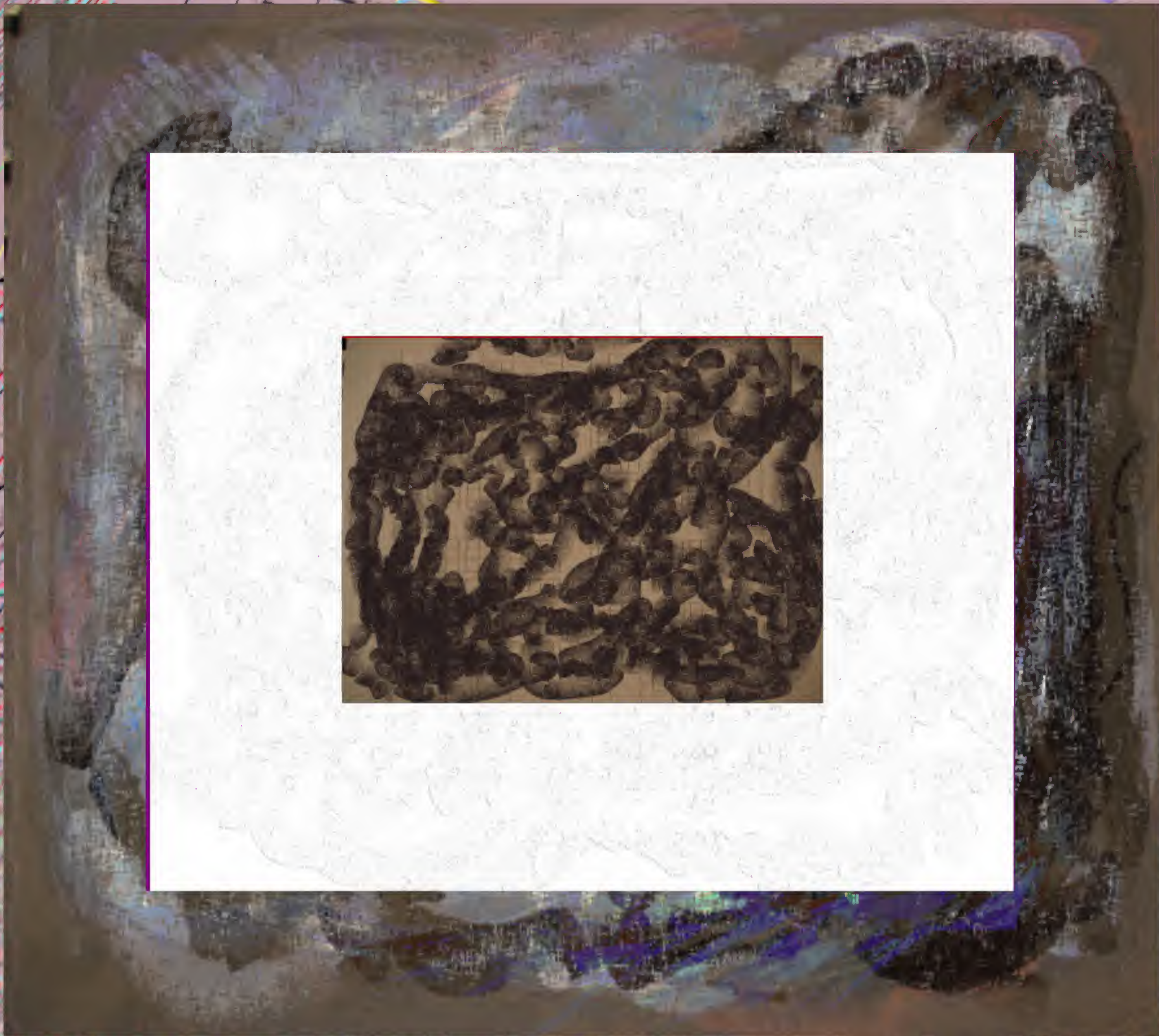
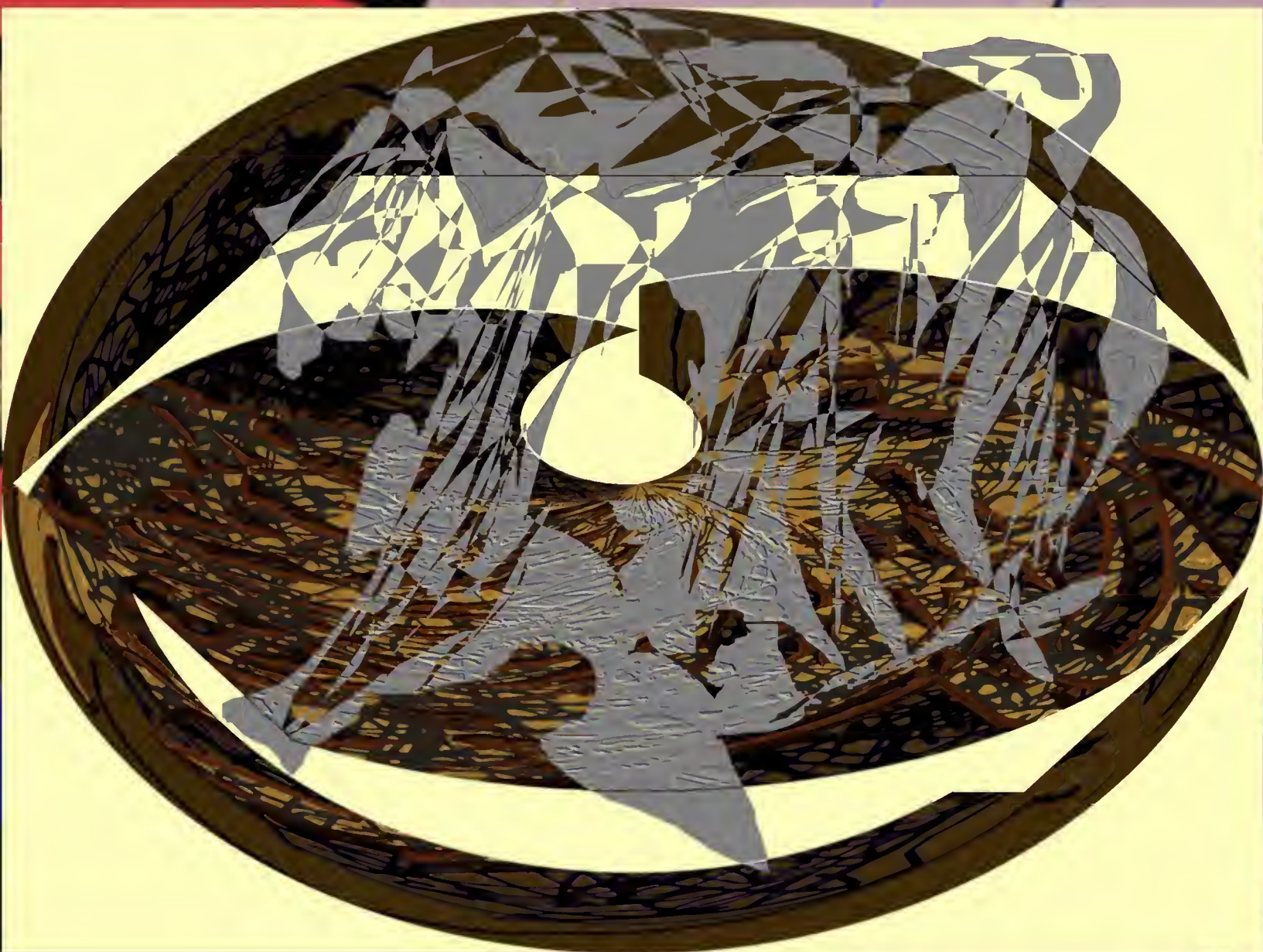


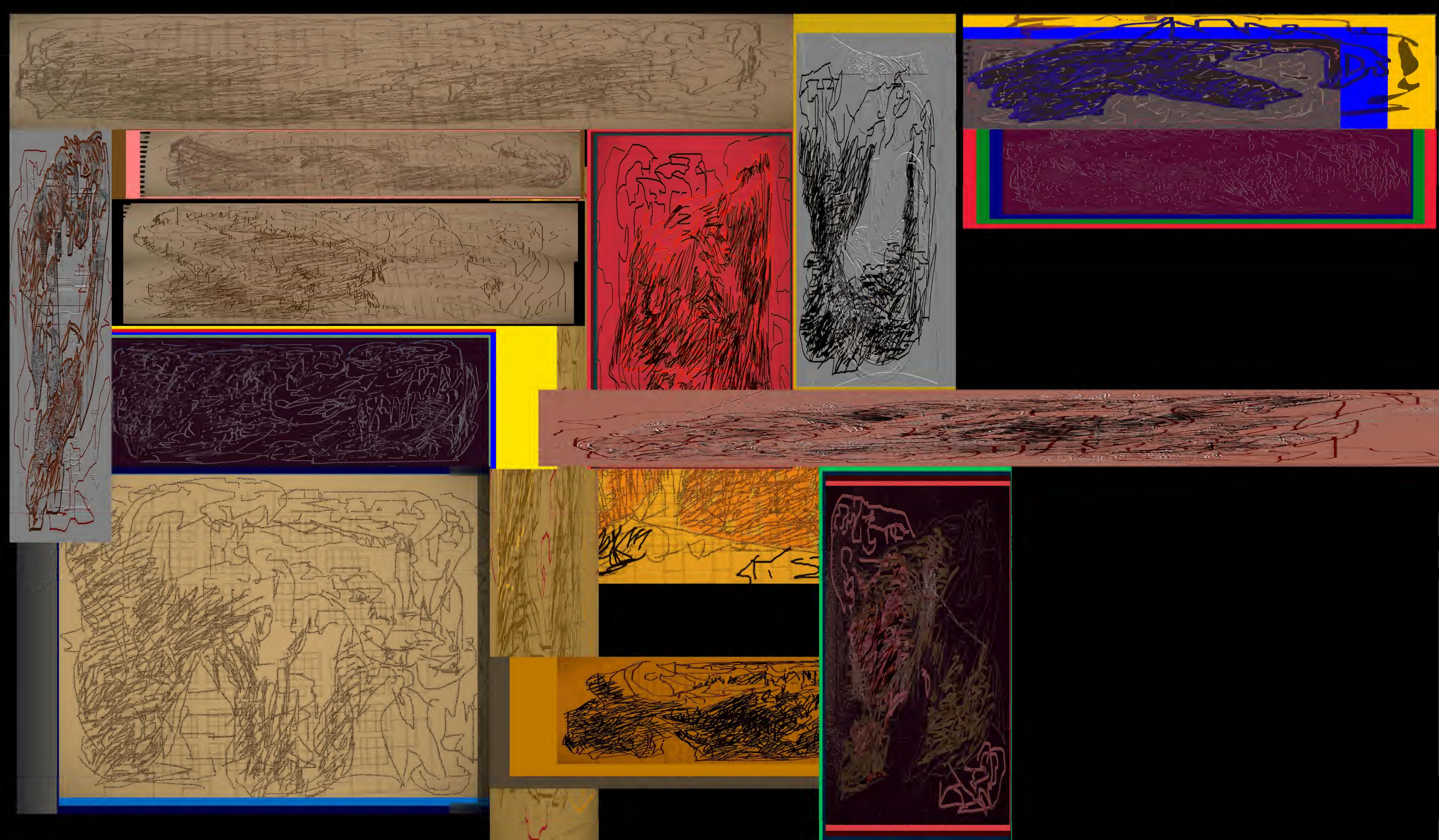






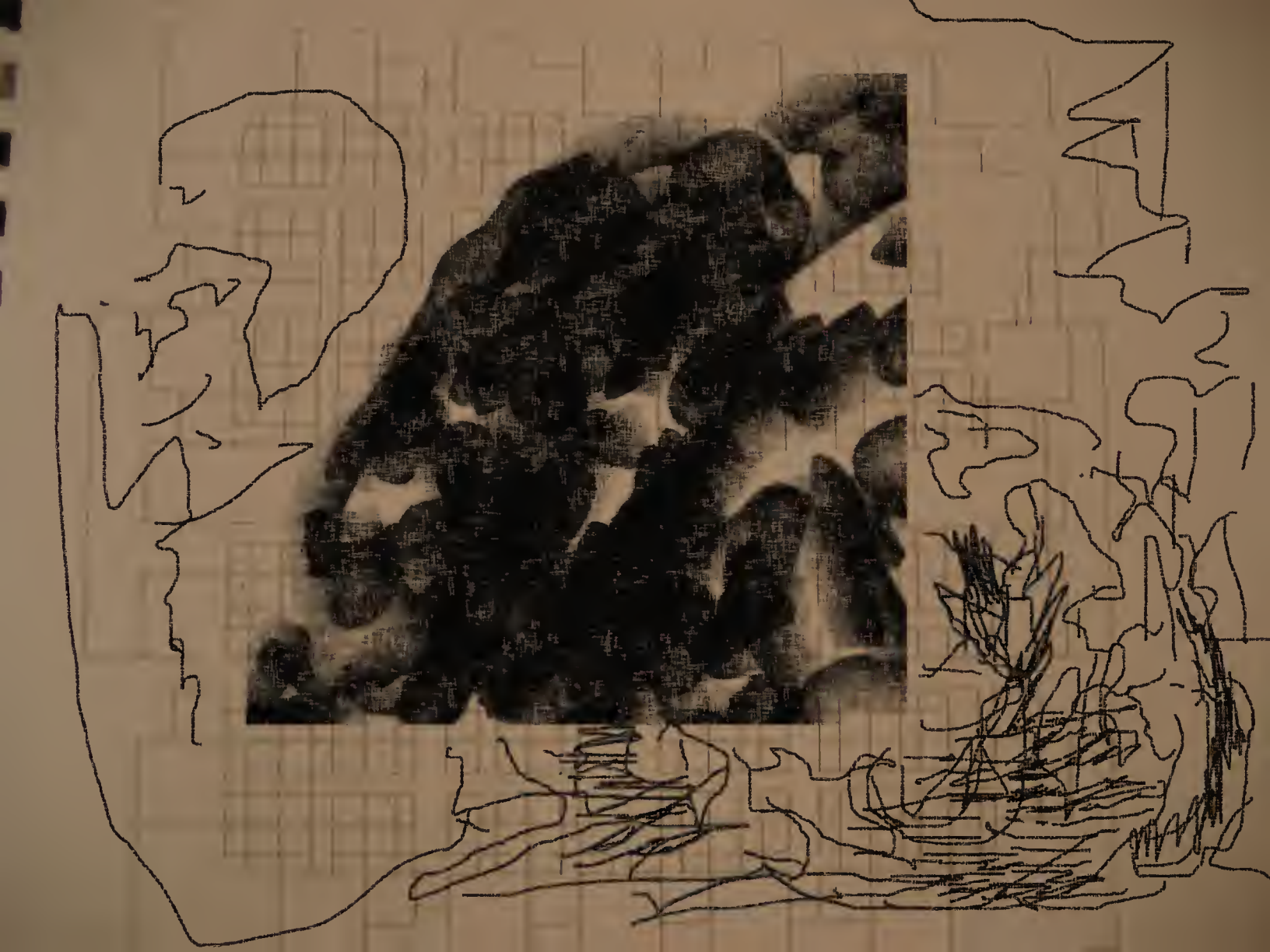


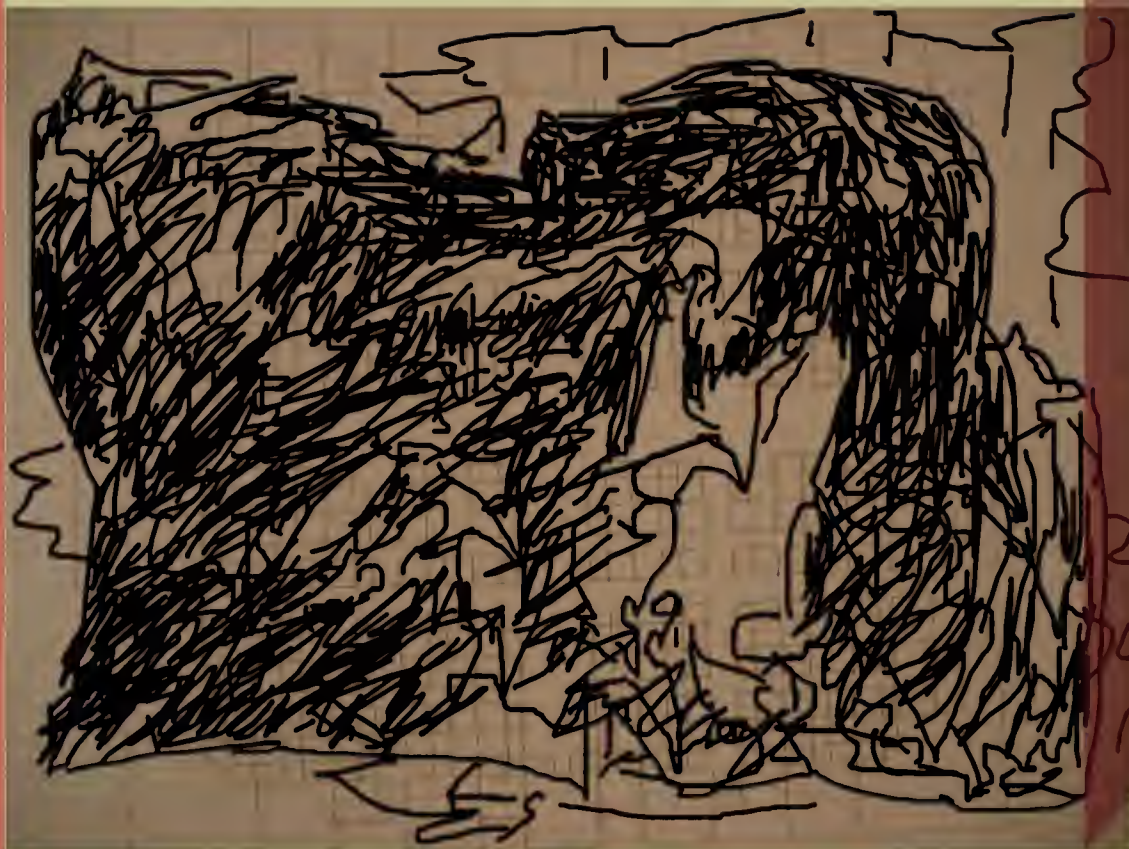












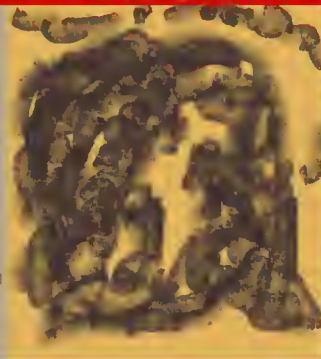
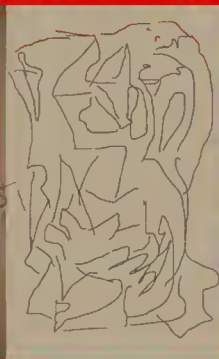
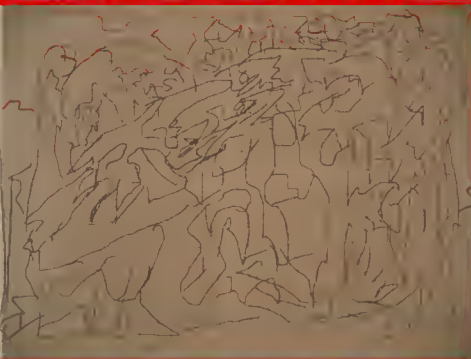
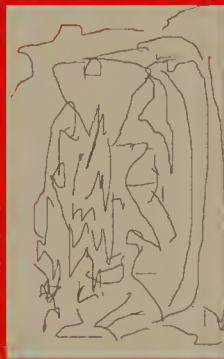


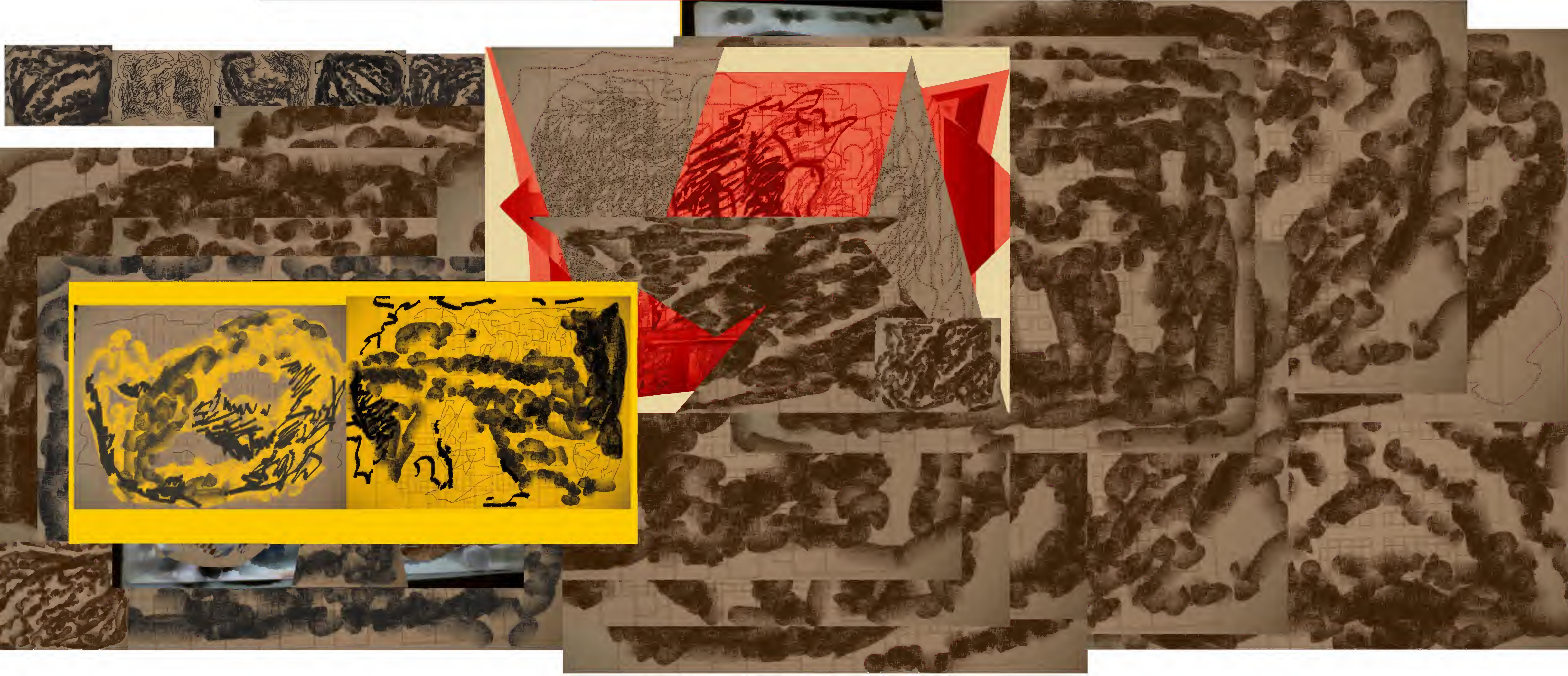


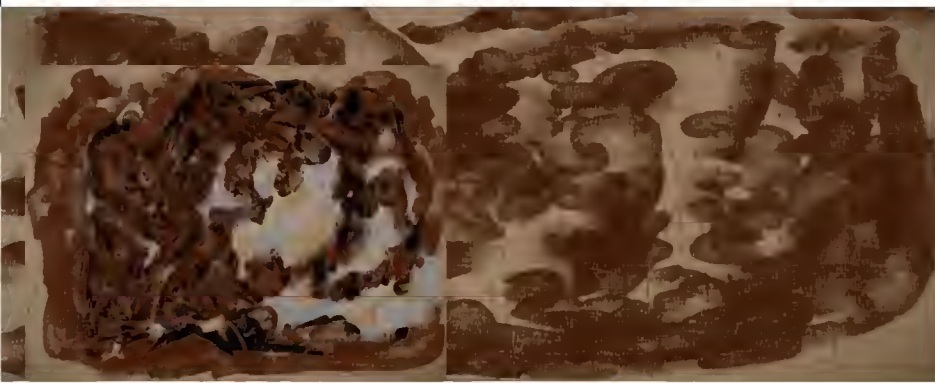








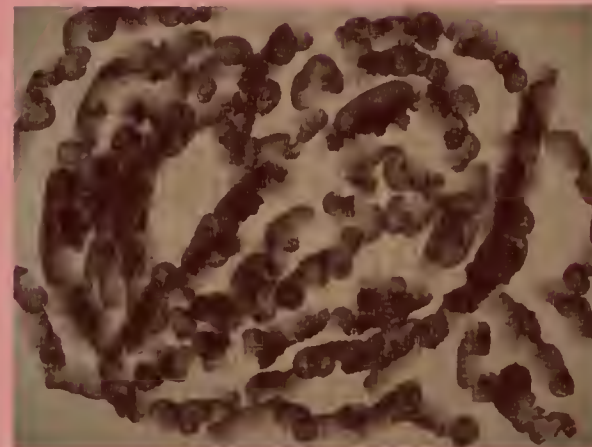




Opening Gambit:

As a representative visual rhetoric the reading mode of cubism entertains a shared subjectivity an idea BAL develops relative to the Baroque in Quoting Caravaggio (1999, p.7). Along these lines she states: *"To understand this, I can best draw attention to the insistence, in onthropology, on shored time as The epistemological requirement"*. Towards the Baroque interest in displaced point of view such as Lacan relates to Holbein's Ambassadors (in The Four Fundamental Concepts of Psychology) per exemplifying anamorphosis : it is also true that underlying this are embedded Renaissance observations that any point of view may be a perspective version of another kind of form than assumed.. (As in Durer's peculiar philosopher's stone in the Melancholia) Therefore these evidently dual themes of interpretation, and of construction divide over the potential of configuring a point of view to shared perception. Shared time then can compare a manifold of multiple states and potentials - a complex interactivity which cyber drawing software exemplifies. In the terms Heidegger quotes of Kant *"the conditions of experience ore simultoneously the conditions of the possibilities of experience"* (Heidegger 1992 p. 138).

Therefore: between Cubism, The Baroque, and The Renaissance the interest in form has proposed a variety of objects that simultaneously embody form and maps its resource, in the Renaissance for example the torus is the mode of the contour line which models, as we associate with Michelangelo . In the Baroque age the fold and knot served to symbolize the transpose in which subject becomes object and object becomes subject through an engagement to the transport, rapture, really, of a complex vision. With Cubism the rhetoric of formal elements, line, plane, volume, mark, point, veer sharply towards verbal rhetoric in the implications of point of view, plane of consciousness, project, and thus the very objects produced stand testimony to this formalism. And moving into the realm of a computer art o rhetoric as is this articles purpose: information architecture, to move into the present time provides Boolean sets as a modality adapting cubist rhetoric as *"closure, intersection, opposition"*





and suggestive as I will argue: of

“Tracer” which essentially means
unconscious. The forms I use are archaic
with the looping procedures of the cyber
where I begin with the theme of
in a sense of the connective lacuna.

I enter my own sense of form through the space of the hand in my
the state of mind even in the white space of the paper to be
Asian journey forms impermanent but about which I can
space as I essentially draw by cutting light in my hand
interpolation, and interpolation as giving the ground to

Interpolation / Interpellation

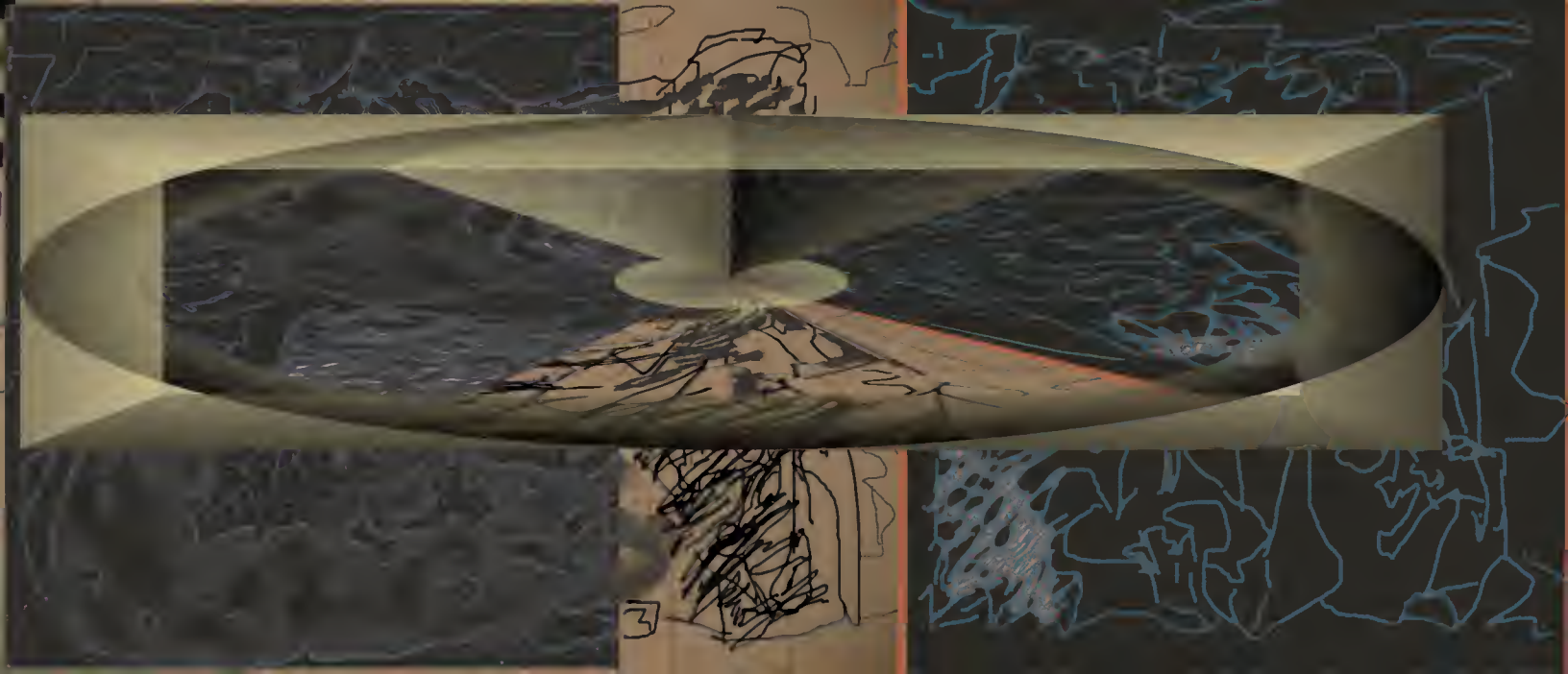
My projects began in this series by photographing drawings out of hand in my
that drawing forced the camera to be like a 3D print as it were, interpellating
with interposing, creating an interpolation. Historical terms such as interpolate
relate subject to object by emphasizing subjective and objective states and tra

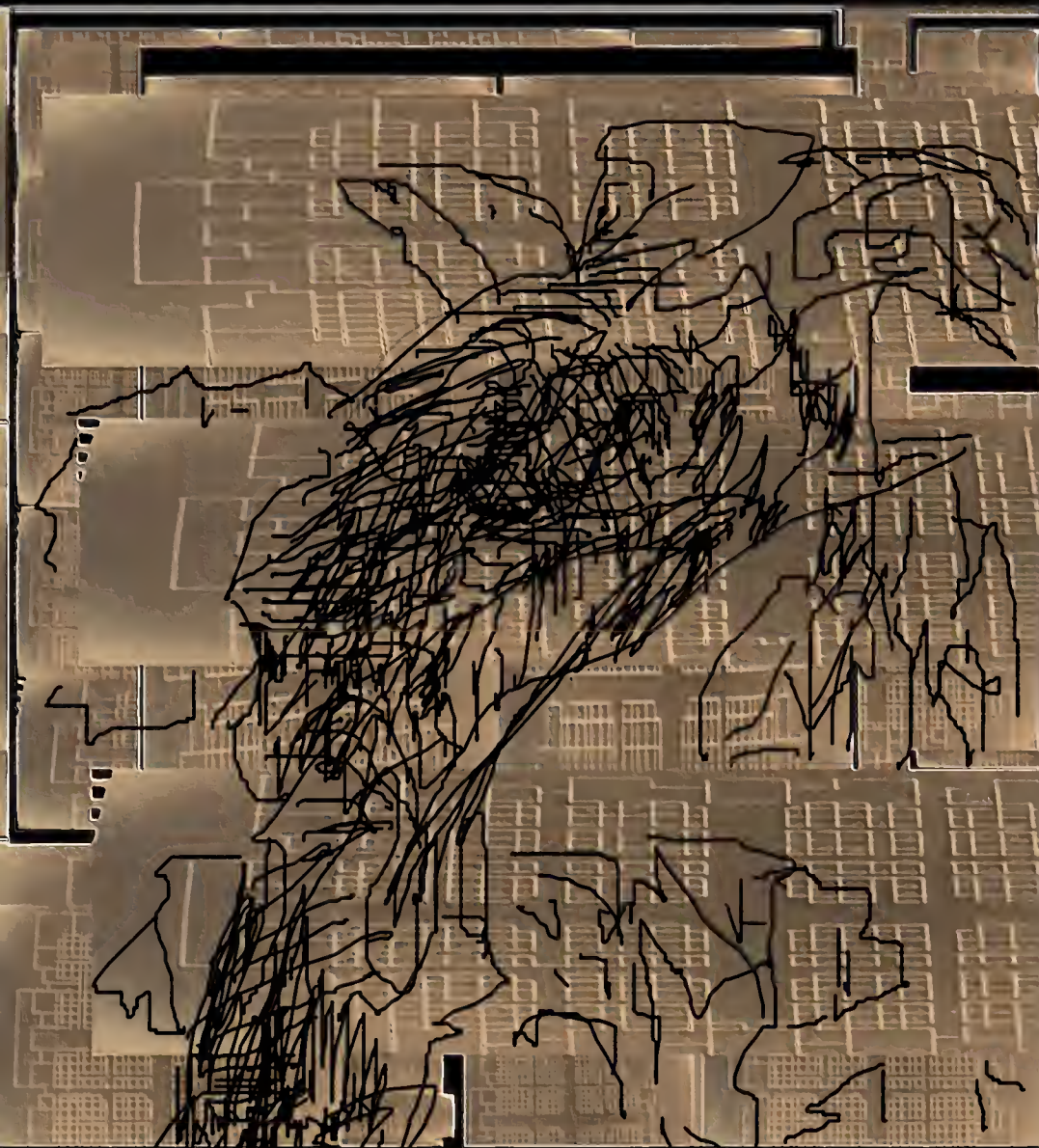
My first gesture, then, of disrupting the spell of photography as being identified with
which in four fundamental concepts of psychoanalysis (Loacan, 1977 pp. 104-11)
“disrupting fascination through the artist’s hesitations and shift of gaze as
the
I wish to disrupt the spell of photography as being identified with
Seaman’s work, but I use the term “mechanopoetic” to refer to the operation
enabling the physicality of language
meaning as the nature of nature within human composition

This first drawing then takes up something like a theme of metamorphosis embedded within
interpolation, the photograph metamorphosing into a kind of drawing-print....





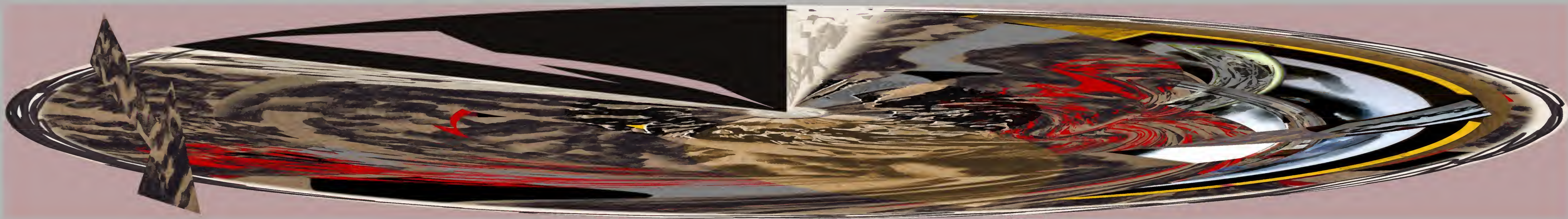


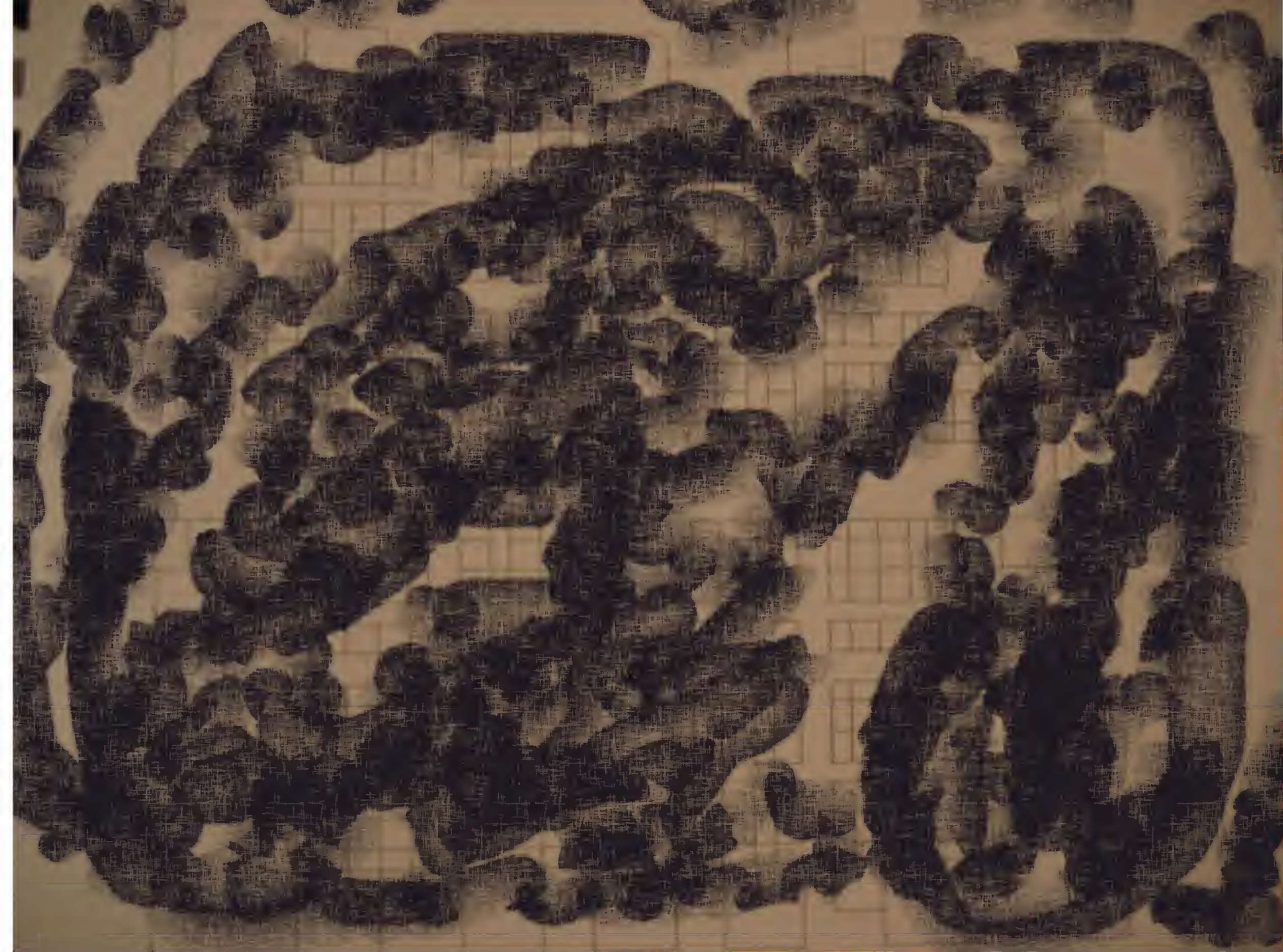




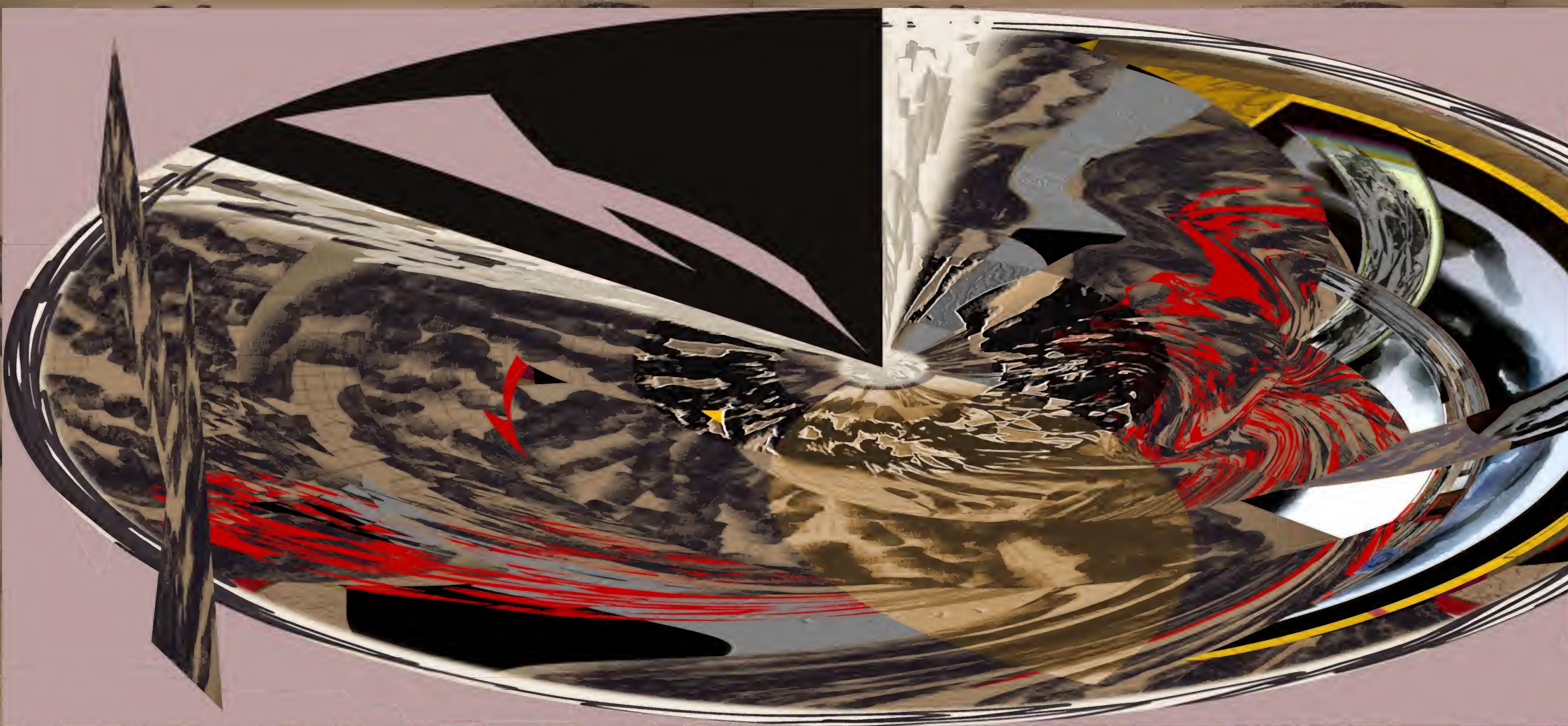


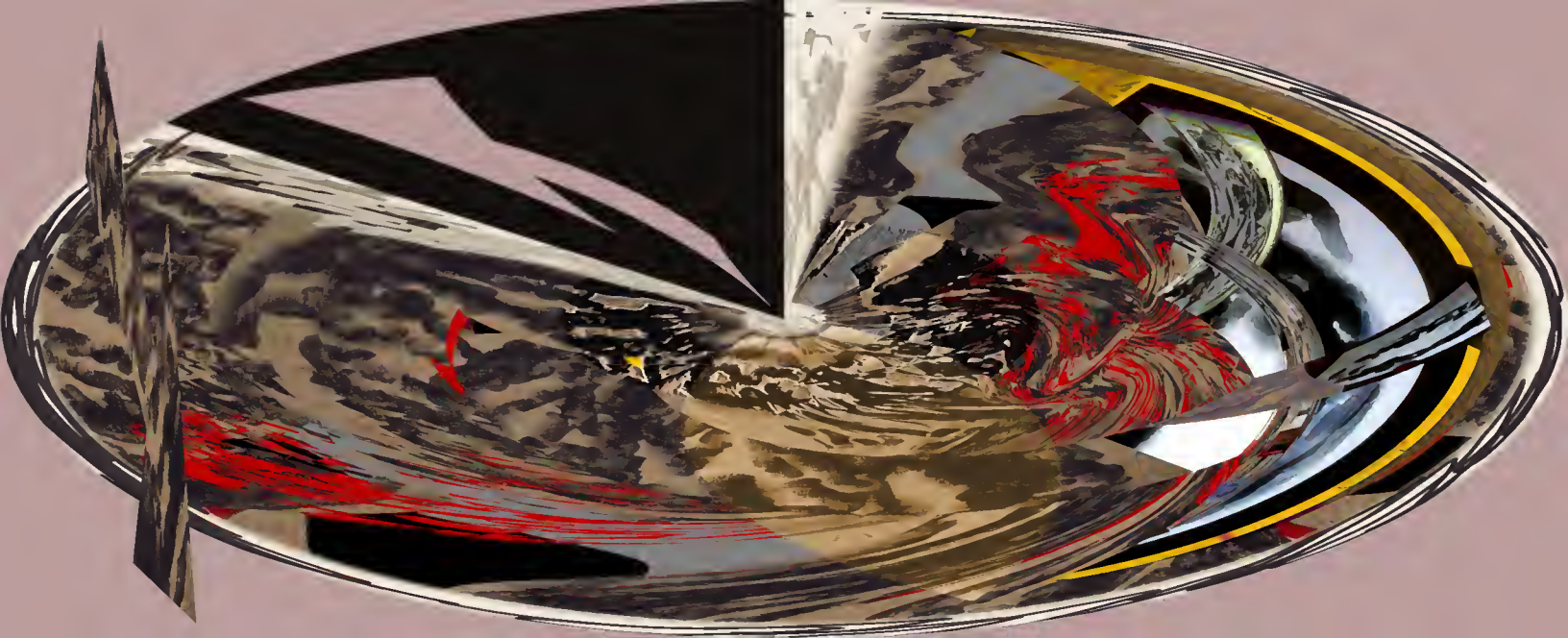












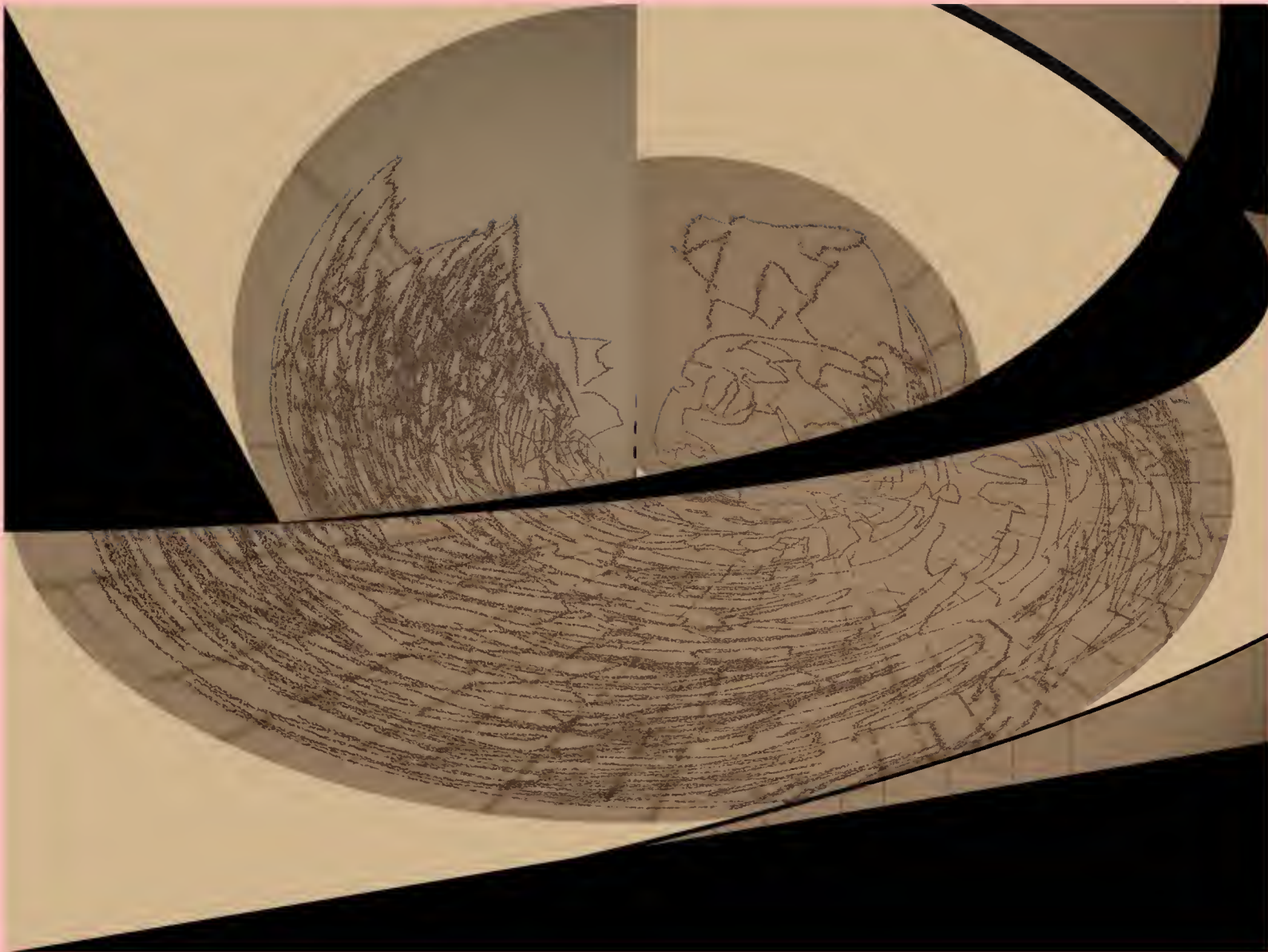


17 Topothesia: Per Rhetoric means description of an imaginary place-

in the drawing I have taken photographs of the foundations of a ruined structure, and photographed my drawings foregrounded to begin with as creating a kind of imaginary structuring. Then that process has been amplified by virtual media drawing in the computer to deepen the sense of an information architecture in which my drawings which symbolize drawing itself by using architectural joinery cognates which build then a virtual tableau as a transformative plane of generating form.



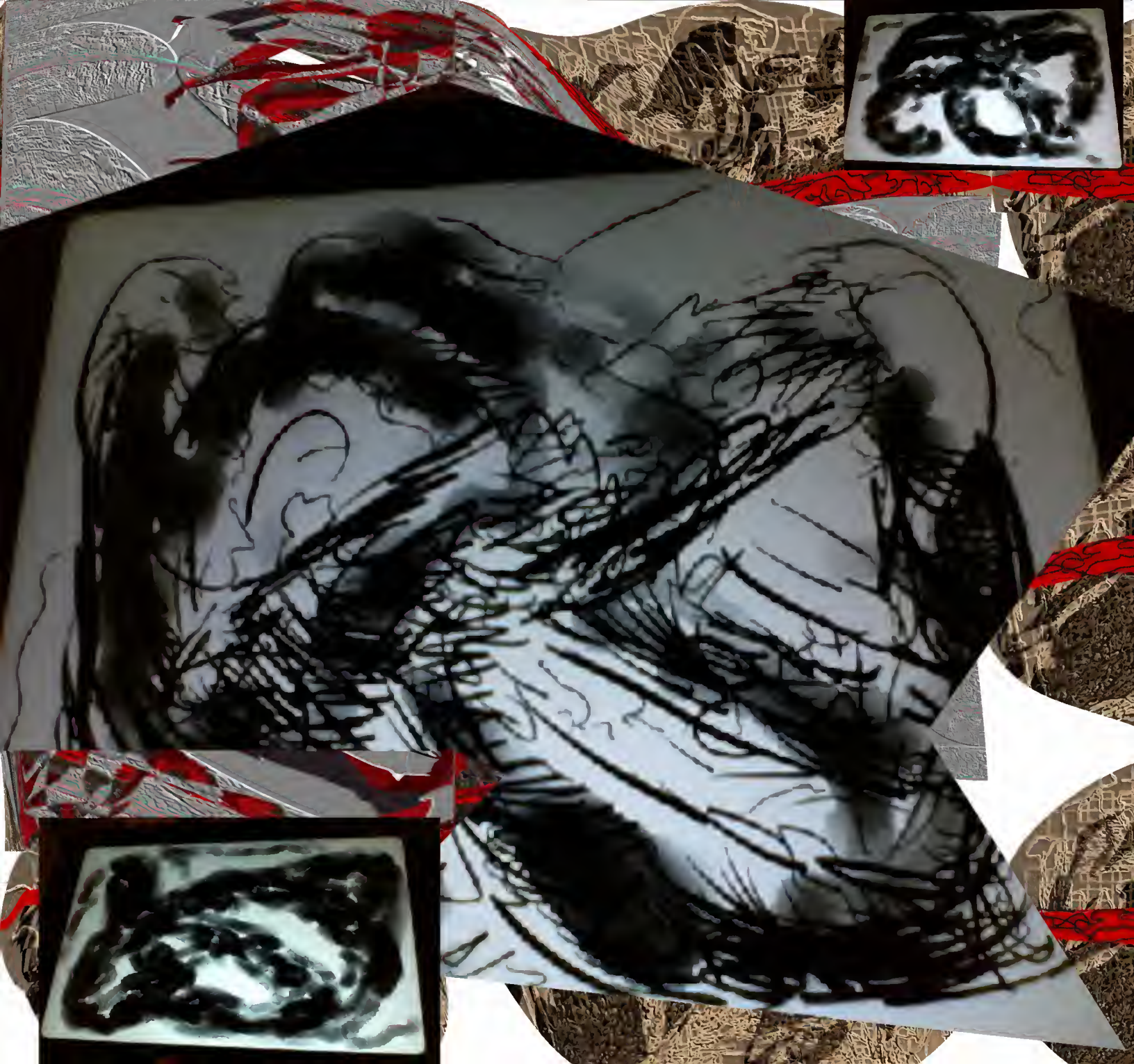


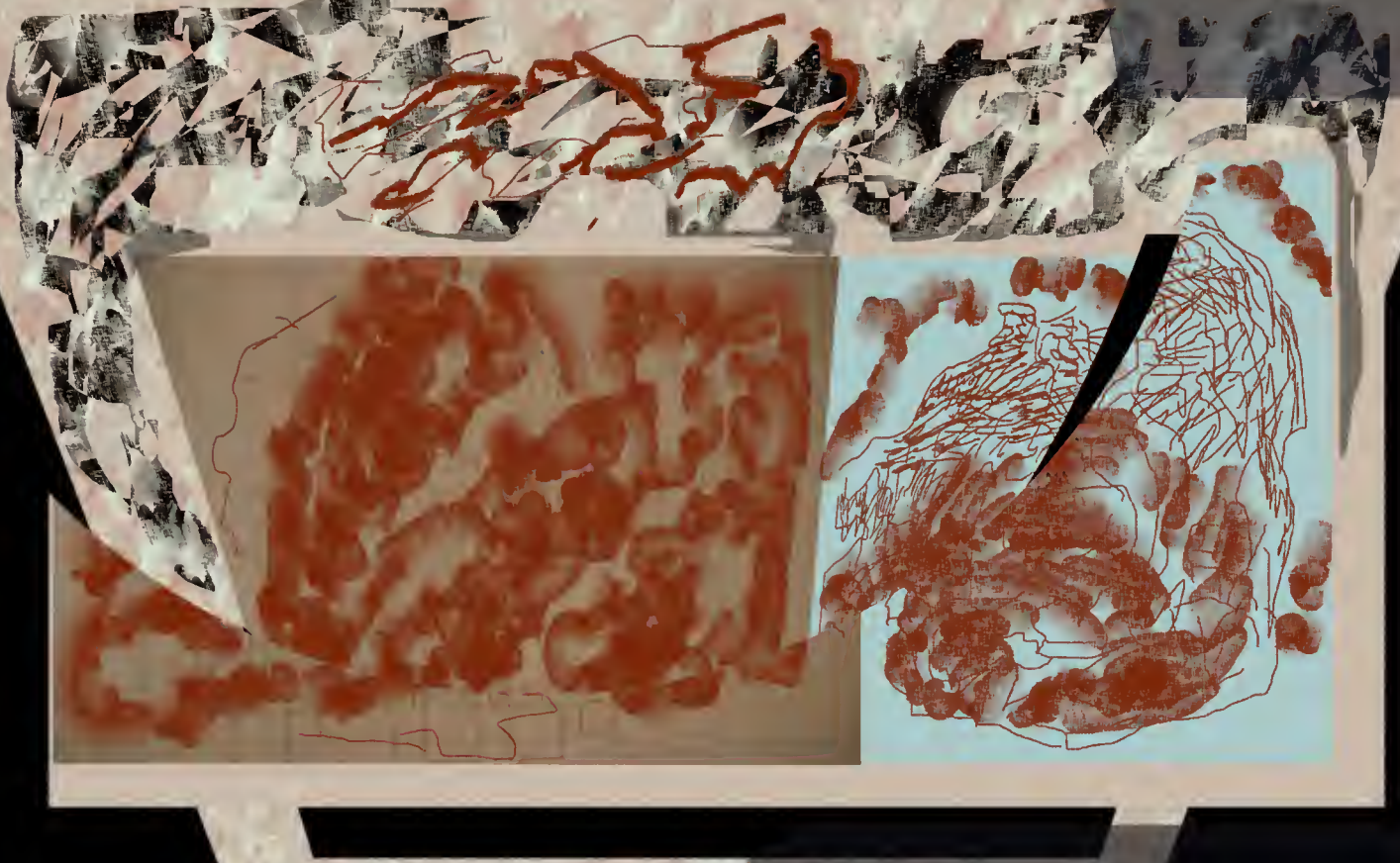














It's strange as the term in Rhetoric means to make difficult means look as simple. I have chosen here a drawing mode that exaggerates the scale of a mark to the point of a brush in its brushiness, but because there is not the taper, flow, material and rhythm of that marked, perhaps, and evenness of moods and modes.





